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**EXCLUSIVE
LOST NEWS!**
WRITERS' ROOM LATEST

MEET MR. EKO!
FIRESIDE CHAT INSIDE

LOST™

THE OFFICIAL MAGAZINE



SHARK!
Behind-the-scenes
of Sawyer's attack

DR. ARZT
Dynamite actor
Daniel Roebuck

EXCLUSIVE INTERVIEWS:

INNER DEMONS

The actors behind Charlie,
Mr. Eko, Jin and Sun confess

ISSUE #3
MAR/APR 2006

LOST

VOLUME 1 ISSUE 3
ARRIVED
MAR/APR 2006
SYDNEY AIRPORT
2670
AUSTRALIA

Oceanic Airlines
Flight 815
In-flight Magazine: Issue 3

Check-In

In-Flight Entertainment 

OCEANIC 815

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LOST

The Official Magazine
ISSUE #3

Oceanic Airlines
Oceanic 815
Flight Manifest

FLIGHT CREW

BUSINESS CLASS

SHIPPING

EDITORIAL
Editor: Paul Terry
Designer: Karl Barr
Deputy Editor: Kate Lloyd
Assistant Editor: Ned Hartley
Administrative Assistant: Natalie Browning
Managing Editor: Brian J. Robb

CONTRIBUTORS:
WORDS: Tara DiLullo, Bryan Cairns, Sandy Stone, Rod Edgar
LOST EPISODIC AND BEHIND-THE-SCENES PHOTOS: Mario Perez

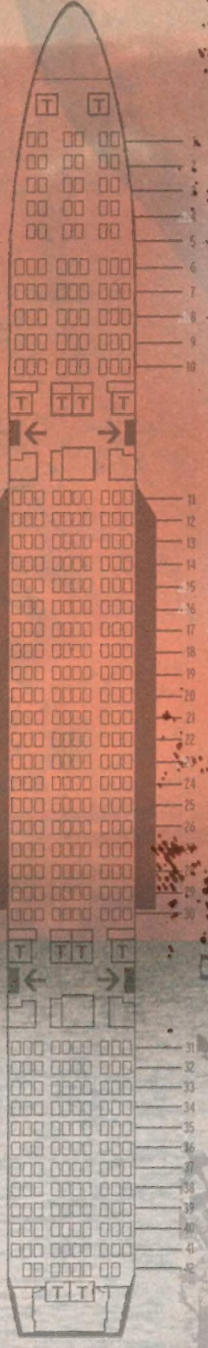
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Reprographic Operator: Angie Thomas
Production Creative Operator: Elena Kanaouris
Production Coordinator: Jackie Flook
Production Controller: Bob Kelly
Art Director: Oz Browne
Studio Manager: Marcus Scudamore
Circulation Assistant: Filiz Tumburi
Subscriptions Marketing Executive: Maria Mellins
Circulation Executive: Steve Tothill
Circulation Manager: William Pearson
Marketing Assistant: Dean Allen
Marketing Executives: Tracey Devlin, Jo Browne
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Publishing Director: Chris Teather
Operations Director: Leigh Baulch
Executive Director: Vivian Cheung
Publisher: Nick Landau

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Date: Sep 22
Flight Number: 815
Depart: Sydney (SYD)
Time: 09:00
Arrives:

Check-In

abc.com the.fuselage.com

FREQUENT FLYERS

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Lost Supervising Producer Javier Grillo-Marxuach is here with exclusive news on what lies ahead for season two...

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For an update on the new official *Lost* merchandise for 2006 - brought to you by ABC's online store - head here without delay...

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This is where you get to throw the gauntlet down for Team *Lost* - express your views and spell out your theories. Get in touch today...

25 THE ISLAND & THE AGENTS

We have a very special guest this issue - she was an Editor on *Alias* and *Lost*, and won a 2005 Emmy for her work on the latter - Mary Jo Markey...



33 EXCLUSIVE POSTERS

To honor Shannon Rutherford, we have a stunning shot of her on one side, with a dramatic pin-up of Mr. Eko and Locke on the flip-side...

48 SALVAGED

Guns. Lots of guns. They've changed the dynamic on the island forever. Let's recall when the Marshal's gun case was salvaged...

63 DEAR DIARY

Maggie Grace may have set sail away from the island, but before she left *Lost*, she told Dear Diary this fond memory she had of the show...

64 THE BLACK BOX

This Black Box Recorder contains the scripts, the filming photography - everything. This is the moment when Charlie's life hung in the balance...

66 EXODUS

We're about to hit number four - which means the next issue is going to be an event that you cannot miss being part of. You are going to love this...

TODAY'S SPECIAL!

Lost Magazine has a feeling the rare 'Sawyer' Collector's Edition of this issue is going to disappear from shelves very quickly. Ask your local specialist store to order you a copy before it's too late...
www.expressmag.com
www.titanmagazines.com






New Transmissions

News from the *Lost* world and beyond...



UNEARTHED TREASURES

Don't go thinking that Team *Lost* keep all their secrets hidden... Writer/Supervising Producer **JAVIER GRILLO-MARXUACH** is here with exclusive season two news from the *Lost* Writers' Room...

Words: Paul Terry



I think we have to start off by discussing when Mr. Eko met a certain island 'monster'...

Eko facing off against the 'monster' is a big deal in terms of the series because he's the only person – next to Locke – who has seen the 'monster' and has lived to tell the tale! Only with Eko, it was a different kind of encounter. That is something that the fans can expect to see bear fruit in future episodes. It's a hugely important thing, but won't necessarily be revealed immediately.

With Eko and Locke you have, not the *clash*, but the *encounter* of the two mystical wise men of the island. It will be very interesting to see how their respective encounters with the 'monster' and the mythology of the island plays out. It's a very telling thing that they are the only two characters who have had that kind of face-off with the 'monster.'

How will these encounters evolve *Lost's* story...

I think what we do really well with *Lost* is to have a big revelation, and then let that sit for a while, and then go onto other things that are also important. It's how we pace-out the show – we'll show you something big in one area, like the hatch, and then that part of the show becomes a condition of the life of the characters.

The fact that Eko saw the 'monster' isn't necessarily something he's going to share with anybody. It's a very significant encounter for him, but much like Locke last season, he met the 'monster' in episode four, and then that stayed aside for a while. We then slowly built to Boone's death and Locke's belief in his destiny regarding the hatch. What you're going to see with Eko is that he has his own destiny on the island, and of all the characters, he has the most direct connection to the island because of the Nigerian drug plane. That's going to pay off in different ways. It's not going to mean necessarily that we wind up giving you the history of the 'monster' as a result of its interaction with Eko, but it sends Eko in a direction where he has a destiny to fulfil on the island that's gonna pay off – which should be an infuriatingly vague enough answer [laughs]!

What we try to do on the show is to say that things like the 'monster' don't necessarily pay-off in terms of more 'monster' – it pays-off in terms of, "This is the realization of a character's destiny and sends them off in a completely different direction."





The return of the bearded Mr. Friendly has fired things up...

The Others are a huge play in the mythology of the island and the show. What happens in episode #11 with Mr. Friendly showing up again, making himself seen and making his laws of the island very clear to the characters, will ripple throughout the rest of the season in a very meaningful way. We've kept the Others under wraps because they're 'others,' — they're methods are inscrutable to us. But I think that within that, you're going to begin to see a lot more of the Others, and see a lot more of what they're about and what they're doing. I think we made a very deliberate effort to do that with the Goodwin character, it's like you begin to see little dribbles of it as the show races towards the back third of the second season, the Others are going to become major players.



What has pleased you most so far with season two?

The first season was about exploring the characters and finding out who they were. We set up a theme in the first season of: 'the island is a place where people try to perfect their previous mistakes.' That's very much the theme of the show — people are on the island, and they have to revisit, in a new way, a lot of their past, which is why we have that flashback front-story structure. Now we know who the characters are and what their demons are that they're fighting, we get to take those demons and really get dirty with them. A lot of them made the right decisions in the first season, and a lot of them figured things out, but the thing about that kind of character development is that you never get let off

very easily when you're dealing with your inner demons. A lot of the characters are going to get dirty again, and the things that haunt them, the things that they wish weren't true about themselves are going to come back to haunt them in much stronger, nastier ways. *Lost* is a show about people trapped on an island and with a 'monster', but it's also a show about people trapped on an island with *themselves*, and in a way, those are the bigger monsters. In the last half of the second season we're swinging at those monsters very hard — and you're gonna see those monsters come back with teeth and claws... 🔥



MORE TRANSMISSIONS OVERLEAF ➔

New
Transmissions

π π π

π DIRECTOR JOINS LOST

Director of the highly acclaimed π and *Requiem for a Dream*, Darren Aronofsky, is to direct an upcoming second season episode...

Movie director Darren Aronofsky has signed on to helm a second season episode of *Lost*. It is expected to air at the start of the May sweeps period.

"It was one of those fantastic calls out of the blue," says *Lost* Executive Producer Carlton Cuse. "His agents let us know he liked the show, and we jumped at the opportunity. Apparently, he had been watching *Lost* while shooting *The Fountain* and got hooked."

Aronofsky confirmed this, saying, "I just love the show. I heard about it, and it sounded like it was right up my alley. During the shoot on *The Fountain* in Montreal I was watching tapes of it, and it was really addictive. It was the one thing I could watch to just clear my mind at the end of the day before I crashed out. It was just so much fun. I just got really into it. And then, um, I was like, 'Well, I wonder if they'd ever be interested in...' he laughs.

The Fountain is Aronofsky's new science fiction epic, set across three time periods. It stars *X-Men's* Hugh Jackman and *Constantine's* Rachel Weisz. The long-developing Warner Bros. film is due for release this year.

Cuse believes that Aronofsky's commitment to *Lost* will not interfere with the completion of *The Fountain*. "I think he will be done," says Cuse. "We scheduled it so that [the episode] is coming on the heels of finishing *The Fountain*. And we will try to put together a story that will be well-suited for Darren's talents and visual imagination."

The π director is ready for the challenge, but isn't about to change the tone of *Lost*. "It's not going to be, by any means, 'a Darren Aronofsky show,'" he explains. "I'm just going there to do an episode of *Lost*. I'm really servicing someone else's vision. I'm just psyched to honor that and to be part of that lore. And maybe I can actually find out a few secrets..."

pdl.warnerbros.com/wbmovies/thefountain/flashsite/



LOST'S COMIC BOOK AMBITIONS

Co-creator Damon Lindelof has hopes for a comic book based on the series...

Speaking to Sci Fi Wire, Damon Lindelof revealed, "We've been trying to do a *Lost* comic book since the show's inception. It's just a matter of figuring out what the comic book is going to be. We don't want the comic book to function outside the mythology of the show."

Contemplating possible approaches he said, "My guess is that if there is a *Lost* comic book it will be an outside-

the-box idea. We've been talking about variations on the back-stories as one possible way of doing it. Something along the lines of the French woman's team coming to the island – something that would not bump into what's going on with the show. It would be tough. Any ideas I got for the comics, I would automatically want to put them on the show!"

LOST BOOK FOUND

A novel featured as part of a storyline on *Lost* will be brought to life, and published in 2006...

Lost has its fair share of mysteries. The latest is *Bad Twin*, a novel written by Gary Troup, one of the passengers of Oceanic Flight 815 who didn't survive the crash. Hyperion Books, sister company to ABC, will publish the book in May 2006.

Bad Twin follows the story of a private investigator whose latest gig turns on the disappearance of one of a pair of twins, adult scions of a rich but tragedy-prone family. The suspenseful novel touches on many powerful themes, including the consequence of vengeance, the power of redemption, and where to turn when all seems lost.

Bad Twin will appear as a subplot on *Lost* in May. Stay tuned!
www.hyperionbooks.com



LOST PODCASTS LIVE

ABC has launched a series of Official *Lost* Podcasts to accompany the series...

The podcasts are audio programs made available via ABC.com and iTunes.

Podcasts available so far have been as follows:

November 8, 2005 – *Lost* Executive Producers Damon Lindelof and Carlton Cuse discussed the show's first season, the music, and the episode *Abandoned*. Josh Holloway and Daniel Dae Kim also discussed filming the raft scenes.

November 14, 2005 – Lindelof and Cuse reflected on *Abandoned*, while Matthew Fox, Evangeline Lilly and Terry O'Quinn talked about their favorite moments from season one.

November 21, 2005 – Lindelof and Cuse discussed *Collision* and looked ahead to *The Other 48 Days*, while new

castmember Cynthia Watros discussed the experience of joining the show.

November 24, 2005 – The podcast for Thanksgiving featured writers Javier Grillo-Marxach and Leonard Dick providing a commentary for the episode, *Collision*, which they wrote.

November 28, 2005 – The last podcast of the year, saw Lindelof and Cuse discuss *Lost*'s writing process and the episode *What Kate Did*, and Adewale Akinnuoye-Agbaje (affectionately known as 'Triple A,') talk about playing Mr. Eko.
<http://abc.go.com/primetime/lost/podcasts.html>

FOG TOPS BOX-OFFICE

Maggie Grace's new film *The Fog* topped the box-office charts when it premiered on October 14...

Revolution Studios' remake of John Carpenter's 1980 horror cast Grace as Elizabeth Williams, with *Smallville*'s Tom Welling as Nick Castle. The duo faced malevolent supernatural forces, as a strange fog invaded a small, North Californian town. Directed by Rupert Wainwright, the film topped the box-office charts in its first weekend, taking \$11.7 million dollars, and remained in the top 10 during the following two weekends.
www.sonypictures.com/movies/thefog

BOONE'S NEW FILM!

Ian 'Boone' Somerhalder has been shooting a new film, *The Sensation of Sight*, but reveals that he is missing the ABC series...

Written and directed by Aaron Wiederspahn, *The Sensation of Sight* stars *Twisted*'s David Strathairn as a man experiencing a mid-life crisis. Ian Somerhalder plays the part of Drifter, an emotionally numb musician whose brother commits suicide.

Speaking during production about life on *Lost*, Somerhalder said, "It was by far the best experience in my life. I miss Matthew Fox, and Josh Holloway and Maggie Grace. Those people are my family."
www.imdb.com/title/tt0480001/

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INKWORKS PRESENTS: LOST SEASON ONE PREMIUM TRADING CARDS

Lost: Season One Premium Trading Cards are now available as a 90-card series, which gives fan insights and images from the show...

In addition to the base set, collectors can also look for randomly inserted bonus cards including:

AUTOGRAPH CARDS: ONE PER BOX

Autographed by: Evangeline Lilly (Kate), Josh Holloway (Sawyer), Maggie Grace (Shannon), Malcolm David Kelley (Walt), Fredric Lane (Marshal Edward Mars), Mira Furlan (Danielle Rousseau), John Terry (Dr. Christian Shephard), Swoosie Kurtz (Emily Annabeth Locke), William Mapother (Ethan Rom), Daniel Roebuck (Dr. Leslie Arzt), Nick Jameson (Richard Malkin), Kevin Tighe (Anthony Cooper).

PIECEWORKS® CARDS – ONE PER BOX

These cards feature pieces of the actual costumes worn on-screen during season one, including: T-shirt worn by Matthew Fox (Jack); Shirt worn by Evangeline Lilly (Kate); T-shirt worn by Dominic Monaghan (Charlie); Shirt worn by Naveen Andrews (Sayid); T-shirt worn by Terry O'Quinn (Locke); Top worn by Maggie Grace (Shannon); T-shirt worn by Jorge Garcia (Hurley); T-shirt worn by Josh Holloway (Sawyer); Shirt worn by Daniel Dae Kim (Jin); Top worn by Yunjin Kim (Sun); Shirt worn by Emilie de Ravin (Claire); and a DUAL costume card – Shirts worn by Harold Perrineau and Malcolm David Kelley (Michael & Walt).

AUTOGRAPHED PIECEWORKS® CARDS

There are three randomly inserted special autographed Pieceworks® cards featuring the costumes and signatures of: Evangeline Lilly (Kate), Josh Holloway (Sawyer), and Maggie Grace (Shannon).

MISSING: OCEANIC 815

A nine-card foil puzzle featuring the ill-fated Oceanic Air Flight 815

NUMBERS

A six-card, laser-cut set that takes a closer look at the mysterious numbers of *Lost*.
PLUS: Three Box Loaders entitled 'TENSIONS' (three different cards – one per display box) and One Case Loader 'THE HATCH' (one card – one per shipping case).

Lost: Season One Premium Trading Cards have a suggested retail price of \$2.49 – each pack contains seven cards with 36 packs in each display box. A collector album has been especially developed for release (SRP \$19.95). Also, 299 individually numbered 'Missing: Oceanic 815' puzzles have been left uncut and are available from trading card retailers at a suggested retail price of \$69.95.

www.inkworks.com



JOINING LOST

The Official *Lost* Fan Club has been launched courtesy of Creation Entertainment...

Creation Entertainment "Survivors" package includes:

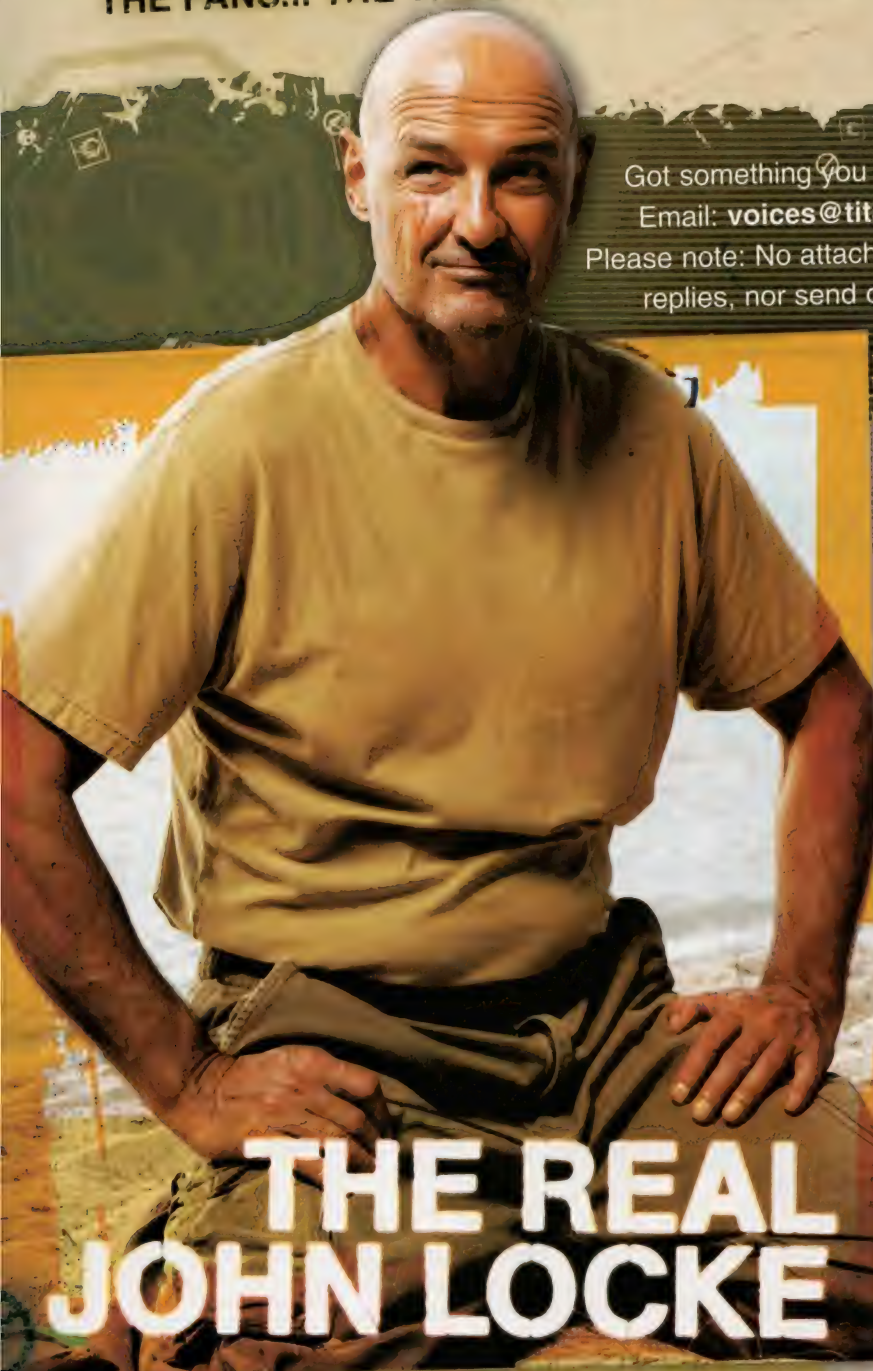
- The Fan Club DVD – which features highlights of the very first Official *Lost* Fan Convention, held at the Hilton Hotel in Burbank, California, on June 11 and 12. The first issue of *Lost Magazine* featured a report from this event!
- *Lost* T-shirt, featuring Kate and Locke in an image dubbed 'Computer Reflections'
- Oceanic Airlines Black Carry Bag
- Limited Edition Inkworks trading card
- Four 8" x 10" full color cast lithographs
- 'Missing' poster featuring Charlie
- *Lost* and DriveShaft car decals
- Certificate of membership in the form of an Oceanic Airlines Boarding Pass
- A pass-code allows members to gain access to The Official *Lost* Fan Club's exclusive web-site www.creationfanclubs.com

Membership of The Official *Lost* Fan Club is available to residents in the USA, Canada and the United Kingdom. Membership costs \$27.95. www.creationent.com/lost



Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com OR transceiver@titanemail.com

Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

PLAY THE GAME

"I just was reading last issue's 'Voices from the Fuselage' and have been dying to tell people about what I call the Backgammon Theory. After seeing the game on *Lost* I bought a set. I noticed that the doubles cube features the numbers 4, 8, and 16. Also there are 15 pieces on both sides. The game reminded me of the way the show works. The dead 'pieces' (like Boone and Shannon) are taken out, but continue to influence the game. The pieces are also referred to as stones, like the ones next to the bodies that Jack found in the caves. In the pilot episode, Locke tells Walt that, 'One side is light and one side is dark', just like the island – it has safer areas, and somewhere called Dark Territory. Perhaps the show is based on the game, or at least follows the same set of rules? Perhaps the Others are the dark pieces?"

Jerry Goff, California, USA

There definitely seems to be some thematic similarities between the game of backgammon and the kind of things going on with the island. If your theory is along the right lines, and the survivors are like pieces in the game, who is playing the game...?

THE REAL JOHN LOCKE

"Firstly, let me say how much I enjoyed issue #1. I hope you find this of some interest: The episode *Tabula Rasa* is Latin for 'blank tablet', a phrase used by a 'John Locke' (b.1632 – d.1704). If you look up information about this philosopher on the internet, the full explanation of this is quite fitting to the survivors' situation.

Paul Rodgers, UK

You're not *the* Paul Rodgers, lead singer of Free and recent performer with Queen are you? If you are, then ladies and gentlemen, we have our first celebrity letter to *Voices from the Fuselage*! All right now, let's move on... Well discovered – it can be no coincidence that the creators of *Lost* decided to name the episode and character in this way – that really would be too much of a coincidence.



Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



HOW TO MAKE A MONSTER

"I have a few theories on the 'monster':"

1. African spirits from the Black Rock.
2. An island defense mechanism that goes haywire every 108 minutes, and is the reason why they have to push the button.
3. An electrical force that covers the island and causes strange things to happen.
4. The 'incident' the man on the Orientation film talked about.
5. The black smoke that makes every one sick/paranoid in different ways – people have heard whispers, Jack saw his father, Shannon and Sayid saw Walt."

Grace Robinson, via email



THE MEANING OF LIFE

"Hurley's cursed numbers: 4, 8, 15, 16, 23, 42 actually have a meaning which is: 'Everything happens for a reason.' Please put this in the next *Lost Magazine* because people need to know!"

Kyle Davies, via email

How do the numbers correlate to that phrase though Kyle? Do let us know, because we're intrigued but confused too.



NUCLEAR FAMILY

"I have an idea! Firstly, the mysterious hatch is one of five stations (we know from the Orientation film). There is a possibility that all electricity down in the hatch is created by some sort of nuclear reactor. The alarm that goes off every 108 minutes could be an alarm to warn us that the nuclear reactor is going to overheat. I got the nuclear reactor idea from Sayid when he says that the last time he saw everything covered in concrete was Chernobyl. In the Orientation film, it talks about an 'incident.' The radiation from the reactor could have something to do with people becoming ill, like Rousseau's friends. From what we understand, a lot of the Tailies from the plane may have died. This could be because of exposure to radiation. The 'monster' sounds are a mixture of organic or mechanical. Maybe the 'incident' has something to do with that. Maybe the Others have something to do with it. The possibilities are endless... Secondly, this polar bear thing. Even polar bears don't get confused between the climate of an ice cap and a tropical island. I believe that this island must lead to ice somehow. Maybe this island is *much* bigger than they originally thought? Sooner or later, someone has to explore much further out than anyone of them have yet. One more thing, does the 'monster's' sound have anything to do with the subway? This 'monster' lives underground, and if you listen carefully, some sounds are similar to those of a subway train. New York is famous for its subway and Rose recognized that sound from New York."

Chris Baker, England, UK



HERE'S LOOKING AT YOU



"In the poster you gave us in issue #1 can you tell me what everyone is looking at? It's like the 'monster' is coming but they have to have the photo taken before they run! The 2nd UK issue came out on my birthday, December 8, which just so happens to be one of Hurley's numbers. Perhaps I'm entwined with *Lost*? (I wish I was!) At least can you wish me Happy Birthday?"

Daniel Smith, Powys, Wales

Many Belated Happy Returns to you Daniel! RE: your questions... I guess we will all find out in due course...

CONSEQUENCE

"If they stop putting the code into the computer, will:

- A) The world have an ice age?
- B) The world blow up?
- C) Nothing happen?
- D) The world be taken over by evil polar bears?

I think the 'monster' is a invisible dragon or a kitten with a loud roar. Also, I don't think that the numbers are cursed and that they will find this out soon."

John Madden, via email

TRICK OF THE MIND



"I heard in the third episode of the first season you can see a huge Dharma symbol on the tail of the plane while Walt is walking alongside it - this may be an experiment after all! I think it is. Jack makes a very good point in the third episode of the new season when he says, 'It says 'quarantine' on the inside of the door, to keep you down here... to keep you scared. Didn't it ever occur to you that maybe they're trying to see if you'll push a button every 108 minutes just to see if you'd do it? It's just a mind game... an experiment.' I support that notion all the way."

Fan with no name, via email

What does everyone else think of these theories? Email us your thoughts...

Voices from
the fuselage

LOST ONLINE?

Like Michael, do you like using computers to communicate? There is a huge amount of stunning *Lost* sites out there - here are some that require your attention...

www.abc.go.com/primetime/lost/

This is the official ABC site for *Lost* and is definitely worth checking out

www.fuselage.com/threaded

Scroll down to the *Lost: The Official Magazine* thread and chat with Ned, our Assistant Editor

www.hansofoundation.org

Spooky site for the corporation that runs the Dharma initiative. Lots of hidden content here

www.channel4.com/lost

A great site for UK fans to learn about and discuss *Lost*

www.lost-media.com

A terrific fan site with the best and most up to date *Lost* news

www.evilmuppetmasters.com

All about *Alias*, *Lost* and anything else related to Bad Robot and J.J. Abrams

www.losthatch.com

A great archive for cross checking and discussing everything raised in *Lost*

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BY THE
FIRE



LOVE, HONOR & OBEY



Communication, trust and honesty are considered pretty important factors of any successful marriage. Enter: Jin and Sun – secrets run through their veins as much as their love for one another. **DANIEL DAE KIM** and **YUNJIN KIM** unite to talk about *Lost*'s troubled couple...

Words: Bryan Cairns

After surviving Ocean Airlines Flight 815's turbulent crash, what could be more devastating than being stranded on the island? The obvious answers are becoming a jungle chew-toy for the unstoppable unseen 'monster,' or being assaulted and slaughtered by the ruthless Others. However, pose the same question to actors Daniel Dae Kim and Yunjin Kim (and before you wonder, no, they are not related) and the duo might respond that having their non-English speaking married characters, Jin and Sun Kwon, reduced to stereotypes of some kind is the worse case scenario. "Yunjin and I sat down with Damon Lindelof and J.J. Abrams during the shooting of the pilot and just discussed the pitfalls of the characters," recalls Daniel. "In the first few episodes, these characters were pretty one-dimensional and Jin was especially very unlikable. That was a concern of mine for the Asian American and Korean communities, because I knew they would be watching the show closely. A lot of our discussions centered around the notion of what was going to happen in the future. J.J. and Damon took a lot of time to reassure us that what you see is not what you are going to get. It is important, because we are not represented in a way I feel is demonstrative of our roles here in America and who we really are," says Daniel of the feedback. "So often, we are asked to play characters that are stereotypical, one-dimensional, and not positive representatives of who we are. Until we can get a fully balanced portrayal of our people, I feel it is something I should take into consideration whenever I take a role."

Yunjin echoed similar sentiments and credits the creative team for alleviating those fears. "It is very important and we are lucky to have producers who will not ever let it happen," she offers. "They don't want to add to any stereotype. Not only for us two, but with Sayid too. They are not about to make the guy from Iraq the terrorist bad guy. They would never let that happen. We have producers with open eyes that are way too smart."

As the seemingly meek and timid home-maker Sun, Yunjin is a far cry from home. Referred to as "Korea's Julia Roberts" by *People Magazine* – "That is something I feel uncomfortable about," sighs Yunjin – the beautiful Hollywood newcomer was already a bonafide mega movie star in her native land before ABC snatched Yunjin up. While the casting agents scrambled to fill *Lost's* ranks, the creators requested she read for Kate since it was the only part available. "Next thing I knew, they were going to write me a role, Sun, and asked me if I would do it," explains Yunjin. "I said, 'Well, yeah! I would love to do it!' As an actor, it is the biggest compliment you can get, especially coming from those guys. I was a huge fan of *Alias* so I knew J.J.'s style from that. It was pretty much a no brainer. I wanted to see if I could make it out here [in the US] and here was this opportunity to make the transition. I said, 'Put me on! Why not?'"



Yet Yunjin reports getting a handle on Sun's quiet and submissive nature was a difficult task. "My nickname, which still exists in Korea, is 'The Girl with the Gun,'" confesses Yunjin. "They've called me 'The Woman Warrior.' It is a nickname from a movie I was in called *Shiri* which truly made my career in Korea. So I've never had to play a character that was weak – I don't think Sun's weak, but I don't have a better word for it. In the beginning, I didn't know what to do with Sun. I had to find a way to make her interesting when she doesn't say much, especially when I was only speaking Korean. In scene after scene, Jin barks at her and Sun has her eyes down, hearing, 'Button up the shirt!'"



EVOLUTION

DANIEL DAE KIM discusses nurturing the synergy between *Lost*'s stars...

"It comes from the top down. When we were shooting the pilot, J.J. Abrams and Damon Lindelof created such an inviting, creative atmosphere that it couldn't help but spill over into all of us. I have another theory. As the characters on the show were

all stranded on the island, I think all the actors were brought over here to do this particular project for a reason. Maybe that has something to do with why we are gelling so well. My reason is hard to say and I'm still trying to figure it out."

In contrast, *House of the Rising Sun* thrust Jin and Sun into center stage and shattered those preconceptions. Viewers were treated to small glimpses of defiance and as Sun slapped Jin in anger, the flashback episode cemented that she was in charge of her own destiny. "I liked that she wasn't always traditional, but more of a normal girl who, like all women, wanted to find a partner in life and wished for the best," offers Yunjin. "It is odd because she is the one from a wealthy family and decides to give up her life. She cares so much for Jin that in the beginning of their marriage, to make him feel equal, she over-compensated to make him feel like more of a man. On the island, it was like, why is she letting him step all over her? Why does she stay with him?"

It was a subject Sun has contemplated before. Prior to boarding the fateful flight, she was close to leaving Jin and Yunjin was immediately attracted to that conflict and her alter ego's big secret. "What intrigued me about Sun is her pretending not to speak English," she comments. "I knew from the beginning that she was hiding it from her husband and other people for a reason. But they didn't tell me why. I feel Sun has grown a lot on the island as she started out so submissive."

To facilitate that growth and to compliment Sun, Daniel was brought onboard as her proud husband, Jin. "I did have to audition," says Daniel. "I was different from some of the other cast members in that they didn't create a character around me. They had a specific idea of what they needed for a particular character and I happened to be the person that matched that idea."



Best known for *Angel*, *24*, and feature films *Spider-Man 2* and recently *The Cave*, the always working Daniel admits he hasn't actively pursued genre projects but recognizes their value. "What is great about it is there seems to be fewer limits on genre material than in other kinds of work," he reflects. "You are not limited to the boundaries of here and now. You can explore the possibilities of what can be, what should be, and what is. That is really interesting to me."

Lost definitely fits that quirky bill with its unusual events and complex main figures. Jin is certainly one of the most complex castaways. Although embarrassed by his poor upbringing, he fell head over heels for Sun. She wanted to elope, he convinced her wealthy father to bless their wedding in return for Jin joining the family business. Not realizing what that entailed, Jin became sucked into Mr. Paik's seedy and violent affairs and consequently, grew more distant from his soul mate.

"Everything surprised me," confirms Daniel about his history. "When we started the series, we didn't know much about our characters' back-stories. I ended up creating my character's own back-story, biography, history, and childhood. I was really surprised to see so much of it was different from what I envisioned. That is a testament to how talented the writers are."

Jin disapproved of Mr. Paik's shady affairs, so what did sticking it out prove? "It says how much he loves his wife," says Daniel. "At the core of everything he's done, it is out of love and the intensity of feeling he has for her. He sacrificed his own ambition and family for her. Making a sacrifice out of love is noble in the end."

ABANDONED

Could Sun have left Jin for another man? DANIEL DAE KIM certainly believes so...

"I thought the writers were going to go down a road of Michael and Sun having a romantic relationship. When we were reading the scripts, I was seeing these kinds of clues but it flipped around. What the writers have said publicly is it partially has to do with Harold and I being good friends off set. They saw chemistry between the two of us and altered the storyline. That is part of the talent of our writers and producers. They not only have strong ideas about what characters can do, but they are also open and willing to see what the individual actors bring to the table."



"My nickname, which still exists in Korea, is 'The Woman Warrior.' It is a nickname from a movie I was in called *Shiri* which truly made my career in Korea."

— Yunjin Kim

However, snapping, "I will tell you what to do!" to Sun, Jin has come off as possessive, over bearing, and a bit of an ass at times. "I've been told that many times," muses Daniel. "It was problematic for me to play someone like that, and if that was all he was going to be, I wouldn't have taken the role."

Yet during the early days, Jin wasn't necessarily a team player. Being an outsider who refused to socialize with anyone other than his wife, Jin instigated his fair share of misunderstandings. Most notorious was his intense brawl with Michael over a watch. The one-sided beating resulted in Jin being handcuffed to the plane wreckage and to rectify the situation, Sun confided in Michael. "Michael was the only character who knew Sun spoke English but she asked him not to tell anybody else, especially Jin," explains Yunjin. "He kept his promise and it's not until episode 17 that she revealed that she can speak English. Waiting around for that was a bit frustrating because even though I love working with Daniel, it would have been nice to mix and match sometimes. And it was like 'When is this going to happen?' but it was just a matter of time. *Lost* is a huge puzzle."

The two men clashed once again when Michael's raft went up in smoke and Jin is accused of sabotaging their ticket off the island. "I loved it!" exclaims Yunjin. "Tucker Gates [below] was directing that episode and did a wonderful job of actually doing a slow motion of the whole fight scene, then getting back to Sun's face to see how long she is going to wait to burst out in English, 'Stop! Leave him alone!' It was just building until she screamed those lines out. I thought it was brilliant."



"Sun cares so much for Jin that in the beginning of their marriage, to make him feel equal, she over-compensated. On the island, it was like, why is she letting him step all over her?"

- Yunjin Kim



Unfortunately, Jin wasn't so grateful and feeling betrayed, declared it too late to mend their marriage. "There is absolutely a lot of resentment," agrees Daniel. "Love and hate are so closely related because they are both emotions of passion. The more you love someone, the more you can hate the same person. The fact that he sacrificed all these things, found out she spoke English, and was going to leave him... so sure, they have issues to work out."

Ironically, Michael and Jin gradually formed a friendship after that dispute. "It is more than just tolerating each other," explains Daniel. "They probably see similarities in their circumstances. In the end, Jin offers to help Michael build his boat because he is sorry for what he's done and how he's treated him. This is one of the strange things about this island: the strongest of enemies become the best of friends. There is willingness on both of their parts to turn over a new page and start again."

Taking a cue from his spouse, Jin runs away (well, sails away) with Sawyer, Michael, and Walt instead of tackling his marital woes. "That is part of the motivation of him being on the raft," states Daniel. "There are others as well. Trying to find help, in a way, he feels he is contributing. This is probably foremost in his mind. Because of his lack of communication skills, he feels the need to contribute in some other way. Building this raft and getting out to sea is something that is active and physical and doesn't require sophisticated communication."

Sun and Jin have gone through 'relationship hell and back' and the pinnacle was the teary eyed farewell on the beach, a scene Daniel is particularly pleased with. "Although I've worked on a lot of shows, films, and done a lot of stage, there are very few times in my career where I've been asked to have such an intense emotional scene. That is one of the reasons I am so grateful to be on a show like this. Asian American men are very rarely seen as people with romantic lives and people who feel deeply. That scene with Sun was notable because I got to do scenes I'd seen other actors do, but hadn't got the chance to do myself. Also, it was great for the character because we hadn't seen Jin be tender to his wife, apologizing, and expressing love. It was pretty memorable to me."



BY THE FIRE



In *Losers*' year one cliffhanger, the raft finally shoved off with disastrous results. Relatively vulnerable on the open water, strangers soon attacked – Sawyer was shot, Walt kidnapped, and Jin disappeared under the waves. Filming such watery sequences can be exhausting, but after training for the underwater creature feature *The Cave*, Daniel dived right in. "I actually enjoyed them a little more than I thought I would," he grins. "Generally, I don't get sea-sick and for some reason, the water in Hawaii is a lot less intimidating to me than waters in the Atlantic Ocean that are green and murky. We were out there and could see the bottom so I felt really safe out there. That is not to say there weren't challenges, because we were out there for a good long time in the middle of the night without a lot of sleep. I was glad to have done it that way because if we were to have shot that stuff in a studio, it would have been completely apparent and non realistic."

Their little adventure, including being captured by the Tailies and thrown into a pit, cultivated a special bond and established Jin as a fiercely loyal character, a quality Daniel and the writers had discussed. "We see him carry Sawyer with Michael, saying he won't leave Sawyer, and goes after Michael," says Daniel. "It is a great characteristic in Jin that he does a lot for the people he cares for. It takes a little while for them to break through his armor but once they do, he goes a long way in making sure he treats them with respect and honor. It is an interesting reminder of how far Jin has come in his ability to relate to others. When he first got to the island, you saw how cold and standoffish he was to everybody. This time, he wasn't as fearful and was a lot more active with them. It was a positive step for him."



HUMBLE HAWAII

YUNJIN KIM on the benefits of filming on the island...

"People here don't make a big deal about us. Sometimes I need to go to Los Angeles or New York to feel like, 'Oh yeah... I guess we're a hit!' Shooting out here, we don't feel it. I don't even need sunglasses like when I go to Korea or a major city. Sometimes you enjoy people coming up

and saying how much they love the show, and other times you want privacy, especially when you just got up and haven't had your coffee. Here, I don't care. I just walk out and there is something mellow about this place. We can concentrate on our work here."

LOST LIKE TEARS IN RAIN

After tapping into her tear reservoirs for Sun, YUNJIN KIM would like to dry her eyes...

"Sun is a very emotional character and sometimes I ask if we can cut back on the emotional stuff. So every time we have a script where I am going through some emotional trauma, I ask, 'Can we cut it down because last episode I was crying too.' With the director, I usually set out and make sure we don't play the emotional part over and over, and to save it until we really need it."



Back on the beach, it was impossible to keep optimistic when all signs pointed otherwise. "When Claire shows Sun the bottle, Sun pretty much thinks: the raft is gone, and her husband is gone and dead out at sea," says Yunjin. "It's been very traumatic." Naturally, Sun was overwhelmed when her missing husband walked back into her life. "To see him come out while Sun was doing laundry..." says Yunjin. "In the script, it said 'very emotional reunion type of embrace.' I said to the director, 'She would be too shocked with the turmoil inside her.' It is such a surprise that he is walking towards her like a dream. She can't believe it, so that is how we decided to shoot this. We made a good decision."

The two reconciled but don't count on a fairy tale ending. "I am sure the writers will come up with a brilliant thing to fight about or to fall out over for a couple of episodes," comments Yunjin. "Drama is conflict. If they are happy, it is not very interesting. But none of us know. That is why when we get the scripts, we rip through them wherever we are."

"At the core of all Jin's done, it is out of love and the intensity of feeling he has for Sun. He sacrificed his own ambition and family for her. Making a sacrifice out of love is noble in the end."

- Daniel Dae Kim





BY THE FIRE 

"This is one of the strange things about this island: the strongest of enemies become the best of friends. There is a willingness to turn over a new page and start again."

- Daniel Dae Kim


Expectations are flying high so what's coming up next on *Lost*? If they know, neither actor is spilling the dirt. It's all so hush-hush that they aren't even in the loop themselves. However, Yunjin is in favor of such secrecy, maintaining it keeps them on their toes and safe from Freudian slips. "None of us know," confirms Yunjin. "We don't know when the next victim is going to die. I would rather not know anyway. If I knew, even though I'd be acting, the camera never lies. Even though I'd try my best to keep on a poker face, I might hint or there might be something subconscious going on in my mind. With the type of audience we have on *Lost*, they are so smart and keen. They even pick up things I miss. When the shark went by with the Dharma insignia, I didn't even know until a couple of days later. I was on set and they were talking about it. I was 'What do you mean?' They were like 'You didn't see it?' I was like, 'No, and I watched the episode. What are you talking about?' It was something that happened last minute and wasn't in the script. It happened during editing stages and was an idea the producers came up with."

Nothing seems set in stone so if the powers-that-be are listening, both actors have a few suggestions. To date, Sun has sat on the sidelines when it comes to unraveling the island's mysteries, so Yunjin is aching for some excitement or heck, to even be put in mortal danger. "I would love to!" she says. "Sun needs to climb a tree. I am the only character who has always been safe. I am never running away from anything so I keep on saying to the producers, 'I think I am the only one who didn't hear those odd whispers on the island.' I can run and I can't wait for that to happen, whether it is from the 'monster', the Others, or a polar bear."

As for Jin's future, Daniel notes, "I'm looking forward to seeing him continue in the direction he's going. Seeing him more integral into the group and the fabric of this society is a really positive step. All of us need to find our role in the group and contribute. I am also looking forward to him speaking more English because that is a key to that integration."

Indeed. So far, Jin has only mastered a few key English phrases and Daniel confirms performing in Korean has been one of the biggest challenges in his extensive career. "Although it is my first language, it is not the one I am most comfortable with," says Daniel. "It just means my preparation has to start earlier than it normally does. I have to think more about the intention and pronunciation of the lines which I'm not used to. It is also a great opportunity because my Korean has improved tremendously. I am really proud to be able to speak the language of my ancestors."

It also forces him to connect more with sight than sound. "I have to rely a lot more on my non-verbal communication skills," agrees Daniel. "That way, it feels like stage work, because I am communicating with my whole body. Usually when I'm on the screen, I let my words and eyes do the work but here, I have to do more than that."

In the past, Daniel was slaughtered on *Angel*, impaled in *The Cave*, and was voted most likely to meet a grisly end first on the island. Daniel dodged that bullet and is now hoping to keep death at bay and possibly stay *Lost* forever. "I've heard Damon and J.J. say in a number of interviews that the audience needs to be reminded of the stakes," he concludes. "This is a life or death situation. The reality is being on the island, your chance of survival isn't the same as living in a quiet suburb on the main land. That said, I love being on the show and hopefully Jin has honed up on his survival skills enough to last for a while." 

UNITY

Since the two share the majority of their onscreen time together, YUNJIN KIM and DANIEL DAE KIM have naturally left everlasting impressions on each other...

"Yunjin is a really talented actress and a true professional," praises Daniel. "She makes it very easy to work with her. Not only is she prepared and in the moment, but she's also very gracious when working together. When you are playing with someone like that, all you need to do is react, play along, and something wonderful will come out of that."

Needless to say, Yunjin has similar admiration for Daniel. When he popped up on *People Magazine's* 'Sexiest Men of 2005' list, she wasn't the least bit surprised. "I went and voted for him online," notes Yunjin. "He was number nine, and I was like 'Nooooo!' I emailed everyone. I didn't expect number one, but come on!" she smiles. "We are hardly ever serious. We are so comfortable, we joke around, and I love that chemistry. I became friends with him, his wife, and their kids."

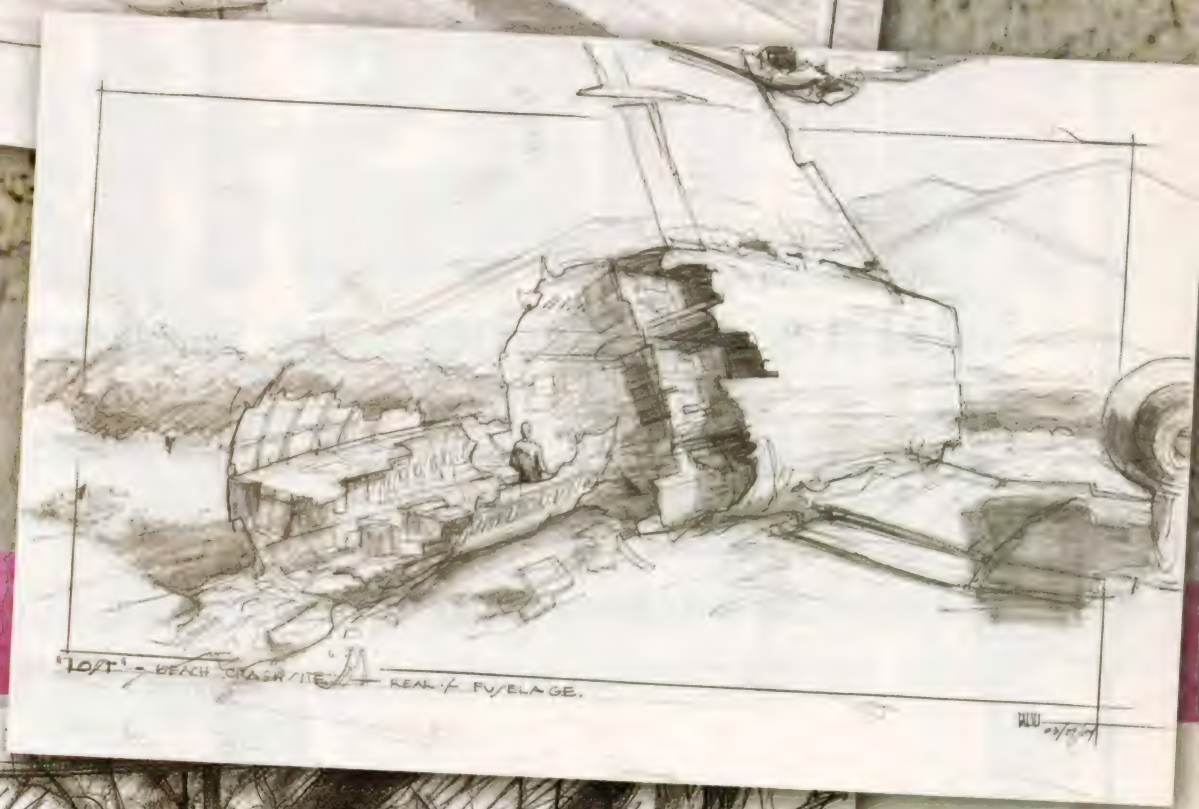




FLIGHT PIPLAN

You don't get much more exclusive than this. Courtesy of the *Lost* Production Office we present to you the original concept art for Oceanic Flight 815's wreckage, designed March 2004, prior to shooting *Lost*'s pilot episode...





CLOCKWISE FROM FAR LEFT: Front view of the main crash site; side view of the wreckage showing the island coastline; rear section of the fuselage; and the original concept of how the crashed cockpit might look in the jungle



[THE EDITOR]

Felicity. Alias. Lost. Regular 'family member' of J.J. Abrams' creative universes, **MARY JO MARKEY**, has worked on them all. Currently busy working with J.J. again on *Mission: Impossible 3*, the recent Emmy Award-winning Editor talks about the part she played in telling *Lost's* tales...

Words: Paul Terry

What series of events led you to getting *Lost* in the editing room?

It was my previous work with J.J. [Abrams] on *Felicity*. That was the first TV series I'd ever worked on. I got that on the basis of luck, too – they were replacing someone and needed somebody right away. I was recommended to J.J. and Matt Reeves [Co-Creator of *Felicity*], got the editing job and was there for two-and-a-half years. But that was a very different kind of thing to what J.J. is doing now. That was purely character and relationship work. When *Alias* came up I was looking for work and I thought, "Well heck, I'm going to call J.J. – I know him, and know he liked my work on *Felicity*." So I called him and said, "I know you're doing this... and I'd really like to work on it," and he said, "Great! Fabulous!" and that was it [laughs]! Years later, when the opportunity arose for *Lost*, I immediately went to J.J. and said, "Can I cut *Lost*?" and I got that! Then we hear it's a two-hour pilot and I thought, "That's really cool!" But then I realized that they weren't giving us any extra time, so it was wild ride but so much fun.

What are your memories of cutting *Lost's* pilot?

As I was getting the shots in I was thinking, "This could be a feature film. They could release this as a feature!" J.J. would call seven or eight times a day from the set going, "What are you working on? Did you see that shot?" He was just so jazzed! He's so enthusiastic that he makes you enthusiastic. I would be editing on a Sunday night at nine o'clock thinking, "Why am I still here?" but it just gives you so much energy to work with somebody like that – so excited about the project. I am an enthusiastic, lively person to start with, and then you add his energy on to it, and you really have something.



"As I was getting the shots in [for the *Lost* pilot] I was thinking... This could be a feature film. They could release this as a feature!"





LOST

ALIAS

"I always try to cut with an emotional through-line - following the emotion of a character through a sequence really helps me figure out where I should be or what I should be focusing on."

Looking back to your days as *Los*'s editor, could you talk us through the process of cutting an episode?

When I started an episode, I was usually still working on the episode before [laughs]! It was just the footage and me for about 10 days. They shoot for eight days, so there would be maybe 12 days altogether for an episode. Often the director of the episode called and talked a little bit about how he/she wanted something put together. Sometimes I called them because I had a problem, and I think I needed some way to get from one shot to another, but that was very rare. I consider an editor's job is to cut the scene with the material you're given, to somehow make that work. It's very rare that I couldn't do that [on *Los*], because [the shooting team] is fantastic.

After the director's happy with the cut, we distributed that to all the executive producers, primarily working with J.J. Abrams, Damon Lindelof, Bryan Burk, Jack Bender and Carlton Cuse in the post-production process. Usually one of them did a pass with me.

The best notes that I got from those guys were the bigger 'sweep' notes, where they just said things like: "This particular story isn't tracking," or "What Kate is going through in this episode isn't tracking." I'd go back to the footage and see whether it was a certain look, or whether the character was doing something in the scene that was giving that impression.

Then, it's all about finding some way to correct it - maybe lift out a part of a scene. "We did a lot of that. Usually the shows came out long, maybe eight or 10 minutes over, too. The guys would say things like, "Oh no, we have to have that," or, "We can't lose that - what else have you got for me?"

It was a lot of fun - the director brought a tremendous amount, the producers brought a tremendous amount and the episodes always get immeasurably better when each of those elements comes into play.



Is there a sequence you remember changing quite dramatically from the early cut to the final broadcast version?

Yes, the sequence where Shannon thinks Locke killed Boone. She steals a gun and holds it on Locke (Jack, Sayid, and Kate are present too). In the final version, Shannon fires and completely misses Locke. But what happened in an earlier cut is that Shannon fired, wounded Locke, - not badly, just grazed him. But just like the final version, Jack still walked away from this incident. He didn't go to Locke's assistance and check out his bullet graze, because Jack was so angry. It wasn't a mortal wound - I don't think Jack would have walked away from that - but the guys were not happy with that. They wanted Shannon to miss and not hit him at all, but then still have Jack walk away. They felt, and I agreed, that walking away is good for Jack's character. He should not be Mr. Do-Goooder all the time. Just like when Jack kicked the crap out of Ethan. I loved that. One of the guys said, "Do you think Jack went a little too far there? Jack just keeps pummeling him." And I was like, "I don't think so. He killed one of their community. He tried to kill Charlie. You know, Jack's pissed."

Is there an all-time *Lost* sequence that you enjoyed cutting the most?

That crash sequence in the pilot episode. I always try to cut with an emotional through-line - following the emotion of a character through a sequence really helps me figure out where I should be or what I should be focusing on. When I was editing that, it was like trying to put yourself emotionally in the place of every character that I followed through that crash sequence. I don't want to sound melodramatic, but I would actually cry - imagining what it would be like to actually be in that situation. It's more than you can fathom, but you still have to try and fathom it to edit it. It was an incredible sequence to cut. It was hard as hell, but very satisfying to work on something like that.

Don't miss the conclusion of this *Lost/Alias* crossover interview with Mary Jo inside *Alias: The Official Magazine* #14, on sale March 7, 2006

BY THE
FIRE

WE GOT SOME ARZT ON US...



Lost Magazine's Editor has a dream: to get an official Dr. Arzt T-shirt created: pure white, and has 'Dude...' on the front, and emblazoned on the back, a splodge of red on the shoulder with '...you've got some Arzt on you.' To honor the character's sensational time on the show, until the T-shirt is a reality, DANIEL ROEBUCK welcomed us into his home to watch *Lost* with him.

Words: Sandy Stone

Daniel Roebuck is one of those faces you've probably seen a million times in movies and on TV, but have never known his name. He helped Tommy Lee Jones capture Harrison Ford in *The Fugitive*. He helped Andy Griffith solve cases in *Matlock*. He was a thorn in the side of Don Johnson and Cheech Marin in *Nash Bridges*.

Often it's not even Dan's own face that you're seeing. He donned an extra large chin to play Jay Leno in the 1996 TV movie *The Late Shift*, and put on an extra large nose and set of teeth to become Garry Marshall in last year's *Behind the Camera: The Unauthorized Story of Mork & Mindy*.

But the fact is, Dan Roebuck is one of the most reliable and hard-working character actors in Hollywood, even if he hasn't achieved household-name status (yet).

Albeit sunburnt and smudged, it was his own face that showed up on the island in *Lost* toward the end of the first season, as the know-it-all 9th-grade teacher with a name Hurley could never pronounce, Dr. Arzt.

Even though his tenure on the show only lasted three episodes – until his character met an explosive fate – it was a role Dan relished, on a show he has nothing but the highest regard for. And he hopes that somehow, that role can extend beyond those three episodes. "It's hard to have been on the best thing on the television, and not be on it now," the veteran actor of 20 years sighs. "It's a bit exasperating."

Dan welcomed *Lost Magazine* into his home in Burbank, California on a Wednesday night, and we sat down to watch an episode of *Lost* together. It was *Abandoned*, which happened to feature the re-appearance of another character who met his demise last season – Boone (Ian Somerhalder).

"There's an art to it... being an ass on television."

"I said, 'I don't really know what I'm playing, could I have the pages?' They said, 'Um, we're not actually giving out pages.' And I said, 'Could someone do an interpretive dance of my character, and I'll watch and try to figure it out?'"

"We have to get Dr. Arzt back into that story," Dan reflects with a smile. "I think that I have more to give, and hopefully, they have more to take – whether I come back as a ghost, or come back in a flashback... I hope you writers are taking notes...!"

Dan is well known in Hollywood circles as one of the most down-to-earth, affable and gregarious people to ever grace a set. He's also known as one who can take dramatic roles and give them humor, or take comedic roles and give them weight. So his reputation precedes him, and that prompted Carlton Cuse, *Lost's* Executive Producer, to design a character with him in mind.

"The reason I was in *Lost* in the first place was, Carlton Cuse did *Nash Bridges* – he was our Creator and Executive Producer on that," he recalls. Dan had gotten word on a Friday morning that they wanted him on *Lost*, and spoke to Cuse on the phone that night. "And he said, 'When we [devised] the character, I thought of you.' So it was an extremely generous gift from an extremely talented man."

Dan boarded the plane to Hawaii in early March, knowing nothing about the part he was to play. "I didn't need to read the script. I just needed to read the plane ticket," he says. "I knew the show was doing well, and I knew Carlton can turn whatever he touches into gold. And imagine, in that show he already *had* gold – so he turned it into, y'know, *really* good gold!"

But it wasn't smooth sailing at first. He arrived on a Sunday, scheduled to shoot on Monday, and couldn't get a script out of the increasingly secretive production staff. "I said, 'I don't really know what I'm playing, could I have the pages?' They said, 'Um, we're not actually giving out pages.' And I said, 'Could someone do an interpretive dance of my character, and I'll watch and try to figure it out?'"

He did finally get a script and saw the part was indeed tailor-made for him. "I think when Carlton and the other writers created the character, they realized they needed someone who's good at being stubborn, and good at being funny. Because, you know, there's an art to it, being an ass on television," Dan muses. "Now, I'm not insinuating that I'm some great artist – it's just that I've kind of figured out the shortcut into the soul of those characters, and I think Carlton was kind enough to recognize that."

But there's a downside to playing a part like that, especially one that comes out of the blue amongst an established ensemble the audience already knows and loves. "People *hated* me. All the young girls were like, 'Oh God, he's fat, and old.' They wanted, like, another Boone. But the writers needed someone between them and the 'monster,' so, y'know, they came up with me," he jokes. "And then, right before I died, it became clear what the genius of these writers was: I believe I was actually the voice of the fans. I was the guy saying, 'How come you didn't lose weight? How come she gets the best stuff? How come, y'know, there's 40 other people on this island, and everything revolves around your little clique?' My theory is, I was saying all the things that these guys, the writers, were reading on the websites. And when I did go, I think people's opinion of Arzt changed drastically, because they realized that he was their voice, and now he's been obliterated."

Dan laughs as a realization hits him. "I wonder if that's... I haven't thought about it until this moment... but I wonder if that was the writers' real intention, to say, 'This is what we think of your opinions!' But I think Carlton's too smart – he knows that fans are making this show what it is."

With all that in mind, though, *should* Arzt come back? "Oh, hell yeah. I think we should start a letter-writing campaign today. You readers, listen to my instructions: When I'm done talking, put the magazine down, and go get an envelope, get a piece of paper, get a pencil, or a crayon, waterpaint, whatever you like. Write a letter to ABC, and write a letter to the producers of *Lost*, and say, 'We actually liked Arzt, and we think he needs to come back.' All right, get ready – put the magazine down, and go."

"Why are you still reading? You're supposed to be writing a letter! Stop reading, go write a letter. C'mon! I can see you!"

He's only joking, of course – well, sort of. "You know, I don't want to sound like some pathetic actor. The truth is, I'm very busy! I'm working all the time! But I would like to go back to the island and I would like to be part of it again. I have such respect for this show, and I have such respect for the actors. And you're not gonna get a better group of writers or directors."

Busy is an understatement for him. Dan had just come back from New York doing an episode of *Law & Order*, and recently you might have seen him in *Desperate Housewives* and *Monk*. He also recently completed filming a horror parody, *Trail of the Screaming Forehead*, as the lead, and he's currently engaged in producing an animated children's film called *Who Stole Santa's Sack?*

He also keeps himself highly occupied in the world of monster collecting – as this feature's exclusive 'At home with Arzt' photo shoot will show you – but that's another story for another time... Check out danielroebuck.com and you'll see what we're talking about.



WHAT'S IN A NAME?

Given the character's personality, does DANIEL ROEBUCK think 'Arzt' is a play on 'arse'?

"Yeah, maybe. But I learned that 'arzt' in German is 'doctor.' Which makes it 'Doctor Doctor.' So was Arzt 'ass' or Arzt 'doctor'? Maybe a little of both. You know, that's the kind of stuff in the writing that makes you scratch your head and go, 'Jeez, I would have never come up with that.' Where do they find it in the back of their brain to have a name that someone couldn't pronounce right? Those kinds of things make something real, and that's why people are watching."

Both photos on this page courtesy of Daniel Roebuck





Dark Territory

BITTE CLUB

With all the perils facing the survivors on the island, you would've thought that the open water would be a nice hassle-free break. Not so for Jin, Michael and Sawyer. After a band of strangers abducted Walt and destroyed their raft, Mother Nature sent her most frightening oceanic predator their way. Visual Effects Supervisor KEVIN BLANK, Co-Writer of *Adrift*, LEONARD DICK, and Executive Producer BRYAN BURK get their teeth into *Los's* gripping shark attack sequence...

Words: Tara DiLullo

"The shark was a way to raise the emotional context for this relationship. It creates a real danger... it's the two enemies, in effect, having to work together."

— Leonard Dick (Co-Writer)

With the variety of dangers popping up on the *Lost* island, it's easy to forget that those beautiful, blue waters surrounding that crazy rock aren't exactly safe either. Sawyer (Josh Holloway), Jin (Daniel Dae Kim), Michael (Harold Perrineau) and Walt (Malcolm David Kelley) learned that the hard way at the end of season one and the beginning of season two, when their raft journey to civilization was cut short by the appearance of a band of strangers on a tugboat. In the dead of night, on those now ominously black ocean waters, a gun shot rung out, followed by Walt's kidnapping and an explosion that decimated the raft, leaving Jin missing and Michael and Sawyer floating on the wreckage, wounded and emotionally devastated. Angry with one another and both basking in their own guilt, their conflict comes to a head in the episode, *Adrift*, written by Leonard Dick and Steven Maeda. Floating on tiny pieces of the raft, the two men not only have to deal with one another and the elements, but then suddenly there's a fin poking out of the water and next thing you know, the *Jaws* theme is starting to play in everyone's head.

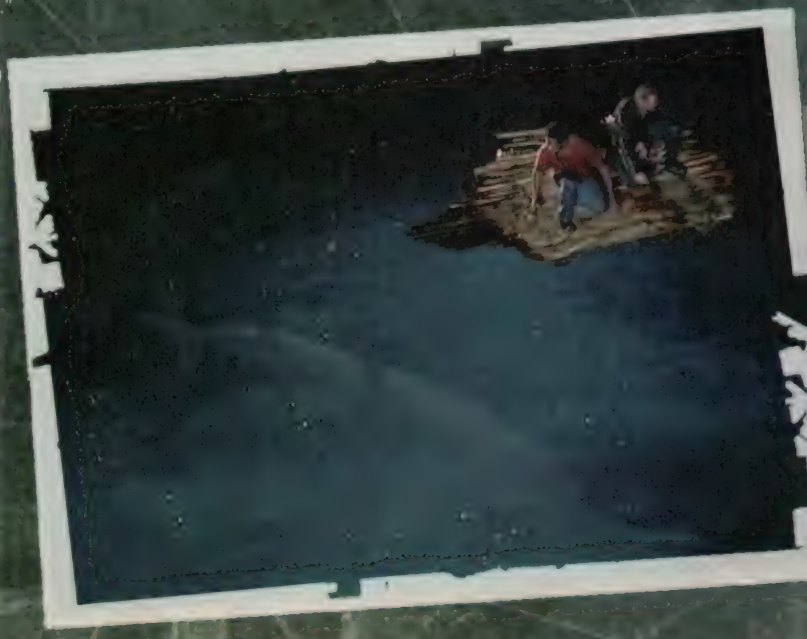
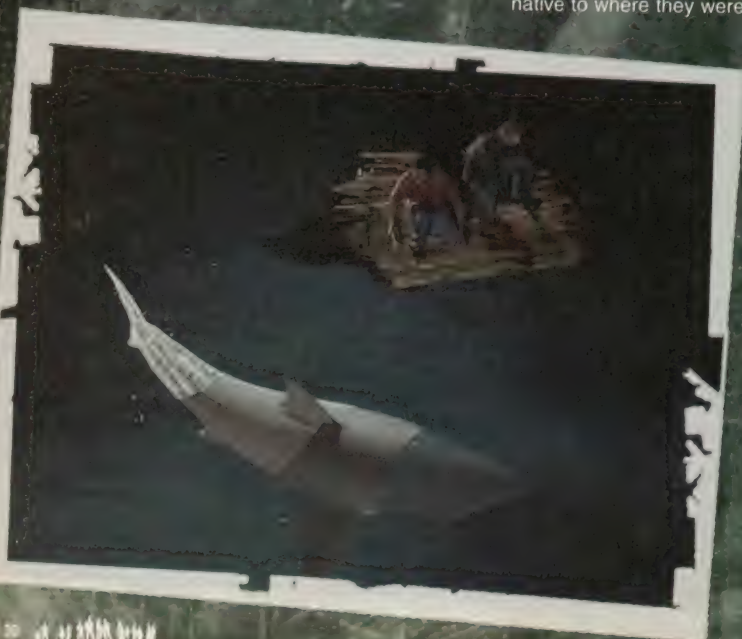
The climactic sequence with Michael and Sawyer facing a hungry shark was a nail-biting highlight of season two's beginnings, with the characters of *Lost* yet again facing nature at its most fierce. Of course, pitching an actual shark against their actors isn't the smartest move, so the *Lost* writers and producers had to come up with some TV magic to make the whole scene come together.



Going back to the story motivations, Co-Writer Leonard Dick reveals that the writers were actually more interested in the emotion of the scene rather than the fish menace. "It was less about the shark and more about Michael and Sawyer. Their relationship had reached a boiling point, where Michael blamed Sawyer (for lighting the flare), while Sawyer cannot believe that Michael is pinning the blame on him, even though deep down he probably does feel guilty for firing that gun and causing Walt to be abducted. The shark was a way to raise the emotional context for this relationship. It creates a real danger and when we get to this climactic sequence, it's the two enemies, in effect, having to work together. Sawyer risks his life and relies on Michael, who absolutely hates him, to protect him. We felt emotionally, that was a very meaty area to explore."

Discussing the sequence's evolution, Dick continues, "We knew that they were going to be on the raft, but there's the old TV rule that two people talking is boring. We knew they were going to return to the island and there had to be obstacles and danger along the way, as with any story. What was interesting for us was that we've had 'monsters', we've had polar bears and French women, but we hadn't explored a *natural* danger. It's funny, we did 25 hours of TV last year and the shark was the first organic danger — it was something you would expect to find in the ocean. We thought it was interesting to create a danger that was native to where they were."

With that, the shark sequence was outlined and it then fell to the location crew in Hawaii and the post-production team to make the writers' vision come to life. "The great thing about our production crew and our visual effects crew is that we never censor ourselves with them. In many ways, they are Dr. Yes," Dick chuckles. "It's also the way we presented it at script stage, which was, 'the danger you don't see is scarier than the danger that you do see.' It's interesting because Steve Maeda, who co-wrote the episode with me, did a shark story on *CSI: Miami*. Their shark was in the daytime, and there were a lot of production issues about how to shoot it and make it realistic. We had the advantage of our two characters being on the raft at night, but again, the focus was less about the shark and more about what was happening between Michael and Sawyer. We spent most of our time and energy on trying to find the best relationship story between these two characters and less on the mechanics of the shark sequence."





"The one thing that the puppeteered fins did that worked well, was create a water displacement and that is very, very complicated to create in CG."
 — Kevin Blank (Visual Effects Supervisor)

The mechanics then became the problem of the producers, episode Director, Stephen Williams and Visual Effects Supervisor, Kevin Blank. Bryan Burk, Executive Producer for *Lost*, admits that doing a scene with a shark immediately brought to mind the classic film *Jaws*, which became an intimidating issue for them creatively. "*Jaws* is one of my favorite films and I just knew that when we were doing it, there was no way we could do anything even a tenth as good as *Jaws*," Burk laughs. "Obviously, we wanted to deal with the possibility of the danger in the water and the shark, so the idea was to do it as simplistically and subtly as possible. We're not even close to [Spielberg's] level of greatness, so we tried to stay as far away from *Jaws* as possible. Other than the idea of a shark in the water, I was fearful of any similarities whatsoever because we couldn't come close to it. Even our homage would be embarrassingly inferior to his work, so we stayed as far away as possible!"

Detailing the shoot in Hawaii, Burk reveals, "All of our ocean stuff is shot in the ocean, on the rafts. Our actors often get sea sick, as do our crew and in that respect, if it's possible to have more awe and respect for Spielberg and his crew, I do after watching these scenes."

Burk continues, "Steven Williams, who directed it, did a great job. The question became how to create sharks in places where there were intentionally no sharks? Like, there is a shot looking up at the surface and we put in the shark swimming by, but it was not originally shot for a shark. It was done after the fact. We had decided to have the shark swim by really close, and that was all done with visual effects, but that wasn't the original intention. Steven gave us this great footage and we were able to manipulate it and use it to our advantage. Also, for a lot of it, we started shooting it more practically, and when we got into the editing room, we realized how much more difficult it was to sell the shark, particularly the practical shark. So a lot of the visual effects and the ideas came up in the editing room on how we were going to sell the shark [to the audience] with Kevin Blank after the fact."

For Kevin Blank, it's all in a day's work for his team to be given the task to make a difficult scene work better through the magic of CGI and visual effects, and such was the case with the shark sequence. "They wanted to have a shark sequence and asked, 'Can you do one?' and I said, 'Yes, I can,'" Blank chuckles. "We have a pretty small visual effects budget on the show, so the concern is not always what we can and cannot do, but how much of it we do. Each shot has a certain cost and so we're always trying to be very judicious with the moments when we show something off and then how else we try to sell it, whether it's with other camera angles or drama. We, more or less, were saying we were going to do two CGI shark shots and then we were going to do everything else in camera movement and POVs. Ultimately, it ended up being about six shots! The same thing happened last season with a CGI polar bear sequence, where we set out to do two shots and we ended up with about six or seven!"

Explaining how the sequence ballooned in size, Blank says, "What happened was that we were trying to do some practical elements of a practical shark fin moving through the water, essentially having a puppeteer move it through the water and then not have that as a visual effects shot. It didn't look the way people wanted it to. They didn't like the way it looked and it wasn't moving fast enough, so we decided to cover up the puppeteered fins with CGI fins. The one thing that the puppeteered fins did that worked well, was create a water displacement and that is very, very complicated to create in CG."

Blank details the shots that ended up completing the sequence. "We had two fin shots and one underwater shot where you saw [the shark] pass in front of the camera. There was some underwater work done for that, and it was shot during the day and timed darker so we could have enough exposure underwater. It was supposed to be largely POVs and they wanted a shot where a shark moves through the water. Everyone thought the shark looked cool, but we were trying to not necessarily tip that it was a shark, so we pushed it really close to the camera. Everyone sees it and knows it's a shark but we wanted it to be a bit vague, or at least have people say, 'Well, I think that's what it is.' I'll tell you, there was a lot of discussion about what to show and what not to show, because it was a big decision," Blank offers mysteriously.

"We also had another overhead shot where you saw a shape moving under the water, which I believe was an act break. You see Michael and Sawyer on the raft and then the shape moves underneath them. When Michael starts shooting the gun, there is jeopardy that the shark is after Sawyer and Michael kills it, or at least scares it away, with the gun. We wanted the audience to know that it got stopped, so we wanted to see blood, which was a little tricky. The production team had done things like little splashes in the water and what we did was just color that water red. We just dialed in a little red in the computer to simulate blood splattering."

Did the finished sequence and episode capture the look and spirit of what the writers intended? Leonard Dick says, "We were thrilled at the end! Stephen Williams, who directed it is a pro. It's funny, when you watch these things in dailies, you watch a shot here and a shot there and there's no music. You hear 'action' and see a fin swim by and that kind of thing. It's entirely a credit to our director and our editors on how the final product looks. It's entirely about the directing and the cutting and they did a spectacular job. It just came together beautifully and we were very pleased."



BLESS THIS CHILD

As season two hits its halfway mark, DriveShaft's bass player has just experienced his worst nightmares all at once: the threat of his addiction getting the better of him, accusations of trying to drown baby Aaron, and visions of the child needing protection. DOMINIC MONAGHAN gets under the skin of Charlie Pace...

Words: Tara DiLullo

Poor Charlie! Not one of the *Lost* survivors can say they have it easy on the island, but sweet, flawed Charlie Pace is really being tempted by the dark side. A recovering heroin addict, with low-self-esteem but a true heart of gold, Charlie was seemingly on the road to recovery from his troubles last season, primarily through some strong spiritual guidance from Locke (Terry O'Quinn) and his own sense of purpose in helping fellow castaway Claire (Emilie de Ravin) with the birth and care of her son, Aaron. But with one fateful trek through the jungle, Charlie came upon the fuselage of a drug-smuggling plane stocked with fresh stash and now sympathetic audiences are in a fretful tizzy that the addiction monkey will send a fragile Charlie back into a downward spiral.

It's ironic that a character on paper that reads like a junkie loser has been crafted into a fan favorite that has audiences rooting for him every week. But it's no surprise that the fan love and devotion to the character is all due to the charming and finely layered performance crafted by actor Dominic Monaghan. While Monaghan is as genuinely warm and ingratiating as Charlie is, the actor can happily admit he's a far more centered bloke than his character. Yet he loves the opportunity *Lost* gives him to delve into the complicated life of doubt and redemption that Charlie struggles with on a weekly basis. Taking a break from shooting his recent pivotal episode, *Fire + Water*, which provides even more perspective on Charlie's troubled youth and history, Monaghan exclusively tells *Lost Magazine* his take on Charlie's challenges...



Lost Magazine: *Lost* is very different this season in structure, with the addition of new cast members' stories and a shift away from the standard core cast dynamic. Was that a difficult adjustment?

Dominic Monaghan: I think as you get older, you realize you need to plan to embrace change in the most welcoming way possible, because it's the one thing in life that's constant. It's something that I just try to breathe into. Damon Lindelof specifically has been very, very conscious in trying to expand the mythology of the show further. He needs to do that by telling more stories about more characters and that's why they brought in the tail section of the plane and some of these fascinating story arcs. A lot of the cast found it initially a little strange because the dynamic had been set up all the way through season one. You have to roll with the punches and ultimately, we all have to understand that we are feeding the same flame. The inclusion of Adewale's character (Mr. Eko) is ultimately going to be great for the Charlie character, as well as Cynthia Watros' character (Libby) and Michelle Rodriguez' Ana Lucia, and it's going to be great for the audience, so it's all heading in the right direction.

Last time we talked, you mentioned your affinity for the Shakespearean character of Iago, and his influence on your approach to Charlie. He really is able to react to two different camps now with this new dynamic. Is that exciting for you as an actor?

I love the character of Iago and I've been fascinated with the character for a while. I honestly don't think in a pure sense – Charlie isn't able to be as evilly manipulative as Iago. My idea about the Iago influence is that Charlie isn't necessarily affiliated with anyone in particular on the island. You can understand Kate and Jack have a loyalty to each other and Ana Lucia and Mr. Eko too. I just didn't want to be in any one specific camp. I think it's much more interesting for someone as insecure and as impressionable as Charlie, to be able to flit in and out of different dynamics. They set that up in season one with Locke. He took on a mentor-like relationship with my character and in *Fire + Water* that just blows it wide open. Essentially, Locke and Charlie are now close to becoming enemies and he's finding more of a mentor-type relationship in Mr. Eko, but I think even that will disappoint him. Charlie is a searcher and always on the look out for the next person that is going to save him and ultimately no one can save him, he needs to save himself.

Charlie is always connecting with the more spiritual survivors of the island, which is faithful character continuity, considering the character's religious roots. Has that been intriguing to play?

I have to admit, it interests me in a way that probably won't be as predictable to most people. I think people assume that it interests me because I have a faith and I want that faith translated into the character that I play; however, it's actually completely the opposite. I'm interested in playing someone who has such a strong religious belief, because I don't. My father is a science teacher and we were brought up with a lot of education in terms of evolution and the origin of the species and Darwinism.

I think some of the ideas that hang behind spirituality and faith are truly inspirational and beautiful. My feeling behind spirituality is one of connection with the environment and the Earth and the sky and the land and the animals and the people around you.

It's been great for me to play a character that is impressionable in that way and does have a high regard for Christianity and the Roman Catholic faith. It's been fun for me to dip my little toe into that world and understand some of the things behind it and some of the great hopeful things about it.

Charlie is very drawn to Mr. Eko. Adewale is also a very spiritual person in real life, so have you been able to share those experiences outside of your characters?

I spoke to him a little bit about his Buddhism. I don't tend to pry into other people's beliefs just because I know how personal and precious it can be to some people. We spoke about it a little and how it gives him great solace.

I think it's quite a fascinating thing. You've got my character who is very religiously fascinated, and then you have me who actually has completely separate ideas and then you have Adewale's character who is a very earnest priest and then outside of that you've got Adewale who is a very dedicated Buddhist student. There is a lot of material there that can give our characters as much authenticity as possible.



OFF-ISLAND PURSUITS

DOMINIC MONAGHAN reveals his forthcoming hiatus schedule...

"I've got a pretty busy hiatus planned. There was a project last year that ended up getting postponed until this hiatus, which I might do. It's called *The Truce* and it's a project with Warner Bros., which would be really exciting. I'm reading scripts right now. In the New Year, I'll start to bring together all the scripts that I'm into and go on from there. Also, my friend is going to have a baby and I'd like to

be around for that. It's the World Cup in Germany. England has a really good chance to do well this year, so I'm hoping to possibly see a few games in Germany. Who knows what my hiatus is going to look like? If I stay rested and manage to do a job that I'm really into, then I go back into another season of *Lost* – that will feel like a relatively successful hiatus for me."

LOST LOVE IN ENGLAND

DOMINIC MONAGHAN is enjoying *Lost's* success on his home turf...

With *Lost* such a huge hit back in his native England, Dom is thrilled. "It's a great feeling! Right after *The Lord of the Rings*, a lot of people thought, "Where did he go? What's next?" So it's been nice to have phone calls from people who really like the show. It's blowing up in England. It's hugely successful over there. It's the most successful American

franchise since *Friends* went over there. It's massive. I actually recorded a bunch of mini-skits for a Channel 4 24-hour marathon that ran on New Year's Day. I came on and said, "Hey, this is what happens in this episode and look for this thing." It's good to be reconnecting with my friends back in England through something like that."



How is it acting with Adewale? Are your styles similar?

Adewale, like myself, takes his work very seriously and he's very keen to get the best job that he can out of it. We initially bonded on the fact that we are both English and we spoke a lot about England and the important things that make us feel English [laughs]! My feeling right now with acting is that I do all my preparations before I come on set and then I deal with everything that is thrown at me on the set. But ultimately, I don't want to know my lines until the very last second. When we do 'take one,' I want to have just learned my lines, if barely, and still be searching for them. In regards to that, we come from different places because I think Adewale likes to rehearse quite a lot and he likes to know where the props are going to be and where different elements of the filmmaking process are going to come into play. When you start working with an actor who you've never been with before, I take a step back and watch what they do and how they find things to be comfortable and then I understand what I have to do to go through my process. I think it's different paths for different selves. Adewale plays a very intense character that's not especially happy. Mr. Eko's not in a position he'd like to be in, so I don't think Adewale would have been jumping about anyway because the character he plays has to be very intense [laughs]!

What's been the biggest challenge for you on *Lost* this season?

I think probably one of the saddest things about this season is that we aren't all together anymore. Last season, we did a lot of stuff with the main group of cast doing scenes on the beach, in the cave and we were much more closely connected last year because of the work. This year, just through circumstantial scheduling and the fact that Josh, Harold and Daniel have been working on stories concerning the raft and the tail section of the plane, it's meant that we haven't seen those people as much. I've been planning to go to dinner with Daniel and Josh and Harold for three months now! Every time we find the time to do it, one of us is in L.A. or New York, or night shooting, or one of us is sick. It's been tough. I enjoy being sociable with my cast mates and I enjoy the fact that as a cast, the closer we are the more it translates on film and the more it enhances the quality of the show.



"Charlie is a searcher and always on the look out for the next person that is going to save him and ultimately no one can save him, he needs to save himself."

Charlie and Claire have also surprisingly imploded this season, which has been tough on so many fans rooting for the couple. Was that shake-up something you expected?

It didn't really surprise me because of the nature of this type of episodic television. They have to set something up and break it down again. The greatest thing about me and Claire's dynamic is that it's not muddled in the way that Jack and Kate and Sawyer are – there is something a little weird with that relationship [laughs]! Charlie and Claire are just very genuine. He cares about her and she cares about him. They are very fond of each other and have a dynamic with the baby. I think more than anything else, Claire and Aaron represent something to Charlie that he has been yearning for for a while – someone to take care of and some direction in his life. To play around with that is going to be very heart-wrenching for the audience, but ultimately if and when they possibly get back together again, that's the cliffhanger. I get a lot of compliments from people on the street saying, "Oh, you and Claire are such a great couple and make such a great team!" I think the reason why, is in the midst of all these 'monsters' and blood and death and numbers and weirdness, you've got a beautifully genuine, honest relationship where two people just care about each other.

"I enjoy being sociable with my cast mates and I enjoy the fact that as a cast, the closer we are the more it translates on film and the more it enhances the quality of the show."



Halfway into season two, what have been your favorite Charlie moments so far?

I love the stuff that I've done with Adewale. I think seeing those two characters on camera together is a really great asset for the audience. A very big, powerful imposing Nigerian priest with an impressionable, nervous, twitchy drug addict – it's a nice combination. It's very comedic in a lot of ways when you look at it, but ultimately, very intense. Aside from that, my favorite thing that I've shot up to now, which is usually the case, is the day that I spent with Terry O'Quinn [in *Abandoned*]. Terry and I just get on very well and I totally admire him as an actor and as a person. I shot a scene with him where we are playing a game of backgammon and we talk about the fact that he says, "I hope I didn't upset you spending time with Claire." I think Charlie is very insecure around Locke because he is aware how spiritually powerful he is. At the end of it, Locke basically says, "I know you are a drug addict and I know that you are up to something and I'm keeping an eye on you." Charlie picks up on that. It flowed very well. Terry and I were able to be in a semi-improvisation place in some points. We both work the same and like to have no hassles and have the set as relaxed and comfortable as possible and then do our thing. That scene felt really great at the end of the day. 🍷



THE LOCATION



Just as Locke thinks he's the only survivor who trusts destiny, along comes a goliath who embraces spirituality and fate, in the quietly imposing form of Mr. Eko. **ADEWALE AKINNUOYE-AGBAJE** takes five by the fire and reveals the journey that led him to the island...

Words: Tara DiLullo

Any fan of *Lost* knows that there's a yin for every yang on the island inhabited by the survivors of Oceanic Flight 815. As Boone died, Claire gave birth to Aaron. Michael and Walt were torn apart, while Jin and Sun were reunited. Even Jack's predisposition to trust in science is balanced by Locke's unshakable faith. So it's really no surprise then that one of the newest character additions to the series is a man that truly embodies the fascinating dichotomy of the island – the mysterious Mr. Eko. Large and imposing in stature, yet gentle of soul, Mr. Eko has revealed himself over the season to be a study in contrasts. A past involvement with drug deals and men of the cloth, like the best characters on *Lost*, he is proving to be a complex composition that defies stereotypes. Played with intensity and quiet grace by British actor Adewale Akinnuoye-Agbaje, the character of Mr. Eko not only managed to captivate audiences, but also the imagination of the mercurial actor who was initially reticent about taking on the role and joining the castaways of *Lost*.

"At the time *Lost* came to me, I wasn't interested too much in acting and I certainly wasn't interested in TV, because I like my freedom and I don't like to be locked down," Akinnuoye-Agbaje details from his home in Hawaii. A man of many talents, including lawyer, model, actor and writer, Adewale spent the last decade crafting roles in films like *Congo*, and the television series *Oz*, before *Lost* came knocking. "I had actually taken three years off from the profession," he continues. "I got a little burned out and I wanted to get in touch with some of the other things I wanted to do, like writing or getting behind the camera. I sat out for a while and at the beginning of [2005], I came out with a couple of films, just because financially I needed to get the ball rolling again and I'd been out of the game. I did a few films, *Mistress of the Spices* and *Get Rich or Die Tryin'*. I did them simply because I was writing a project I intended to direct and produce and act in and I used all my resources in getting that project to the forefront, so I needed financially to get back in the game. I also felt at this point it was a good idea to get a little bit of visibility that would facilitate me getting my project on the map. So I was definitely not interested in committing to a TV series, because that long-term thing would push my own project off too far."

Luckily for Akinnuoye-Agbaje, his diligent manager pushed the actor to take a look at what *Lost* was offering him. "I hadn't even heard of the series because in London it hadn't aired at the time. This came across the table and he called me very excited and he said it was pitch perfect TV. Again, I was very reluctant. But at the end of shooting *Get Rich or Die Tryin'*, Carlton [Cuse, Executive Producer on *Lost*] expressed an interest in meeting me. I met him in New York and he pitched the project and told me what the concept was. He gave me the DVDs to watch and I liked the way they shot the series and it was quite interesting, but I had played an African character for four years and I had just broken the mold from that by playing an American lead in *Get Rich or Die Tryin'* and I was very happy to have gotten out of that realm and now this was going to pull me back in. I told Carlton I didn't really want to play another Nigerian. He just said, 'Damon, would like to have a chat with you' and they flew me out to L.A. I had a sit down with Damon and he explained to me some of his ideas in more depth, like the priest issues and how they wanted to represent more of a benevolent and pure spiritual force of the island through this character. It presented a challenge that I was quite intrigued with in my own life. I'm a Buddhist and I thought it would be a great opportunity to explore a spiritual realm even deeper, of my faith and other people's. I've always been intrigued with mystical spiritual characters and I've never played a priest and I thought it would be great to go there and study the Bible in the environment of Hawaii, which has a very mystic energy. It's very powerful and I thought it was a great opportunity that I shouldn't turn down. I didn't have to audition and they offered me the part. It was a wonderful tribute and I thought about it and even though I was exhausted from the last film, I said, 'Yeah, let's give it a shot.' I had no idea what I was saying yes to, though," he chuckles.



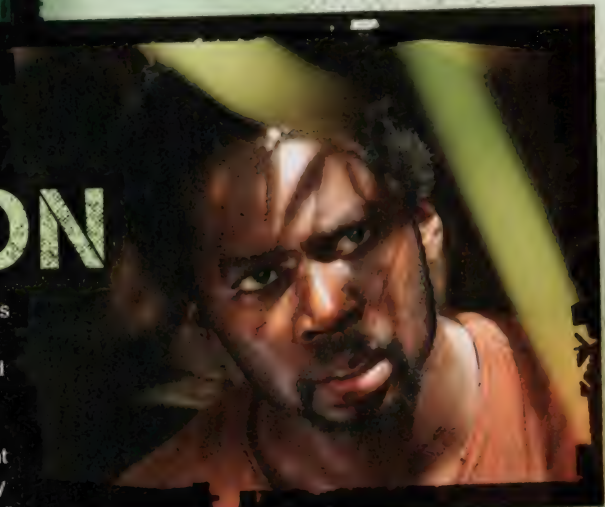
Akinnuoye-Agbaje arrived in Hawaii last summer and hit the island running. "Initially, it was overwhelming!" the actor admits with a sigh. "The shift from London, which was where I was based, was a huge relocation. I was used to doing movies where they house you and get you a car, etc. They baby you through the process so you can get on with the work. With this, relocation was achieved and I understood what the word meant," he laughs. "I had to find a house and buy a new car. The producer Jean Higgins said to me, 'Look, here's a map - go out there and get lost. It's the best advice I can give you, because once you get lost, you find your way.' I remember the second day, I was given a map to this place an hour away and I had to be up at four in the morning to drive there and I had never been on the island. I had no real time to think. It was a case of jumping right in and getting on with the work. I needed at first to get a real grip and crux with the character and that was my focus, so I jumped into a hotel and put aside looking for an apartment. And once I got in and understood the thru-line of the character, I started to feel a bit comfortable."

LOST CONNECTION

"Harold [Perrineau] told me the best places to live and the best place to pick up a car. In fact, I'm not living too far from him now, so we are virtually neighbors. It was nice that I knew somebody and we are from the same walk of life. I wasn't a total stranger. The funny thing is that when I was shooting *Get Rich* in New York, Harold was on hiatus and we actually met and

we both went to see another actor friend of ours from *Oz*. I remember Harold saying he was doing this show called *Lost* and how he missed us guys because he was way out there and he'd love for us to be out there with him. I had no idea a couple months later, I'd be living right next door to him! I have to watch what that guy says now, he has a certain power to his words."

— Adewale Akinnuoye-Agbaje



Mr. Eko was dramatically introduced in the final moments of this season's *Drift* and in subsequent episodes was revealed to be with the rest of the tail survivors of the Oceanic crash. Akinnuoye-Agbaje remembers starting the work on his character in those initial days on the set was especially intense. "We came up with the original concept of [the character] who was named Erneka. I changed it to Mr. Eko, and Damon was great and loved the idea. We came up with the initial concept, but as soon as I got here and they saw how I performed among the other actors, it completely changed," he smiles. "It can be a frustrating process if you are a person that likes to be somewhat in control and know what you are doing, which is what I have been. The only way it becomes rewarding is to literally let go and be in the moment, because they are giving you scripts every week where you don't know what you are going to be doing. The only way to flourish is to embrace it."

"The shift from London was a huge relocation. I had to find a house and buy a new car. Producer Jean Higgins said to me, 'Look, here's a map - go out there and get lost. It's the best advice I can give you, because once you get lost, you find your way.'"

"The whole back story has got everything - sexiness, power, intense aggression, passion, compassion, beauty and there's crying and killing and laughing!"

BARRISTER ORIGINS?

Fortunately, he had his other fellow Tailies to share in the process of acclimating and getting comfortable with the rigors of the show. "I remember the first day of work for me was my birthday and they bought me a cake and I shared it with every member of the cast and crew and that was a great way of being introduced to the family. But there was so much to do and very little time to actually socialize and integrate with the entire cast outside from the work. It kind of helped me zone in the first couple of months, as I just shot with the Tailies. It was a wonderful, organic process of natural bonding with Michelle Rodriguez, Cynthia [Watros] and the other actors. I didn't do a scene with the other island members for a good two months, so we really did have that feeling that we were on a different side of the island and were a different group. We developed our own nuances, so when we did finally get to perform with some of the established cast, it was kind of a weird relationship, because it was very much, 'Who are these people?'" he laughs. "It felt like a different series and it was naturally a good position to be in because it was genuine."

In particular, Adewale says he and his comrade in the jungle, actress Michelle Rodriguez [Ana Lucia], have connected strongly, just like their characters on the series. "She is a wonderful person and a wonderful actor. I really and truly enjoy working with her. The relationship that we have with the characters is kind of what we have with ourselves. It's one of mutual respect and we have our certain ways of doing things, but we still respect each other as to how we go about it. Michelle and I decided on pursuing our natural bond, the organic bond we would have in that jungle and how we would feel with each other and put it into the characters."

Now months into this time at *Lost*, Adewale readily admits the greatest challenge hasn't been the bugs, long hours or physical stunts - it's all about trust. "I've never been really great at trusting anybody just because of the way I grew up. I was always led to believe you should take care of yourself, trust in your own abilities and you're the author of your own destiny. Coming to this show is the opposite," he laughs. "I have to really trust that these writers and creators are going to really flesh this character out and address all of the issues that are dear to me and to them and not make him a one-dimensional caricature. It was a process in the early stages but especially with the back-story now, they've got me in their hands and I fully trust them."



Eko's past was finally revealed in the episode, *The 23rd Psalm* and Akinnuoye-Agbaje is genuine in his praise of the story. "It is a fabulous script, just genius, but it's completely off of what we discussed," he laughs. "When I got it, I was like, 'Wait a minute! I've been acting all of this and now I'm this?' There was a part of me that said, 'No, I wanted to do *this*,' but then I realized what they've done is take the natural instinctive way that I am, as an individual and an actor, and they've twisted it into their conception. It's not the straight and narrow priest they said. He has a very pure, benevolent nature, cut and dry, black and white kind of guy. I thought it was great, that I can be a priest and my perception was a 'by all means necessary' priest. Then all of a sudden, he's a bleedin' drug dealer! I was like, 'No, I played one of those for four years!' The reason I took the part was to avoid that, but then I saw the way that it was woven and it was ingenious. They made this guy somebody that was a tortured priest and he may have always been a priest in his life, but there was a struggle of when and where he was going to fully embrace it. I was just really impressed with how they'd woven together all the ideas I suggested and my physicality. Damon is a shrewd writer. He really studies the individual and pulls from them and whacks it right into the character. You have to be careful what you say to that guy, because you might see it coming out on the pages," he chuckles. "He's like a vacuum cleaner! He studies you and I mean it in the best possible way, because you are getting to challenge things in your life through the character."

"I was going through colleges as a teenager and it was more of a parental application as opposed to a personal one to pursue law. I studied it and found it very interesting. I specialized in Crime and Criminology. From O's to A levels and then the degree and the Masters, it all took seven years. After that I was like, 'I'm kind of done here.' I was going to go into a PhD and my head was exhausted. I was still quite young and I felt I really wanted to pursue things that were closer to my heart, which was a creative field. I used to paint and draw and that was always in my heart. I wanted to get out into the world and try to explore some of the things I really desired and was interested in. That inspiration led me to acting in a very long, abbreviated way, really. It's a process and I hadn't thought about being an actor. I just knew what I didn't want to do and I kind of followed my nose and it led me here. I wanted to be famous in some degree - to be out there!"

- Adewale Akinnuoye-Agbaje



Adewale says there is another major moment in his mind that defines Eko on the show. "There was this turning point with me and Michelle leading the pack to some degree and then Jin wanted to go run after Michael and it was the first time I said to Ana Lucia I wasn't going to follow her anymore. I wasn't going to play the game of brutal survival by any means necessary. I was going to address my humane and compassionate issues that were dear to me and I was going to help this guy, even if it risks my life and the group. I head-butted Jin to the floor and it was a great moment. It typifies who the character is - he has this beautiful compassion and humanity within him, but he'll knock you out in order to get it across. He'll knock you out for the sweetest of reasons and I thought that was a great curve and turning point. Plus, the whole back-story is the best time I've had shooting on TV and on film. It's got everything I wanted - sexiness, power, intense aggression, passion, compassion, beauty, and there's crying and killing and laughing. It's got everything!" With a happy sigh, he adds, "How the turning point has been manifesting into my back story is the best gift I've ever had in my career - it's a lovely, lovely web that's been woven and I'm happy to be playing it."



SALVAGED

CASE RE-OPENED

Guns have changed the dynamics of island life forever. An entire arsenal of weaponry may have been discovered in the hatch, but the problems really began after the four 9mm hand guns and ammunition were salvaged from the Marshal's case...



Whilst taking a swim in a newly-discovered pool in the jungle, Kate and Sawyer spotted two corpses from the crash at the bottom of the pool ...



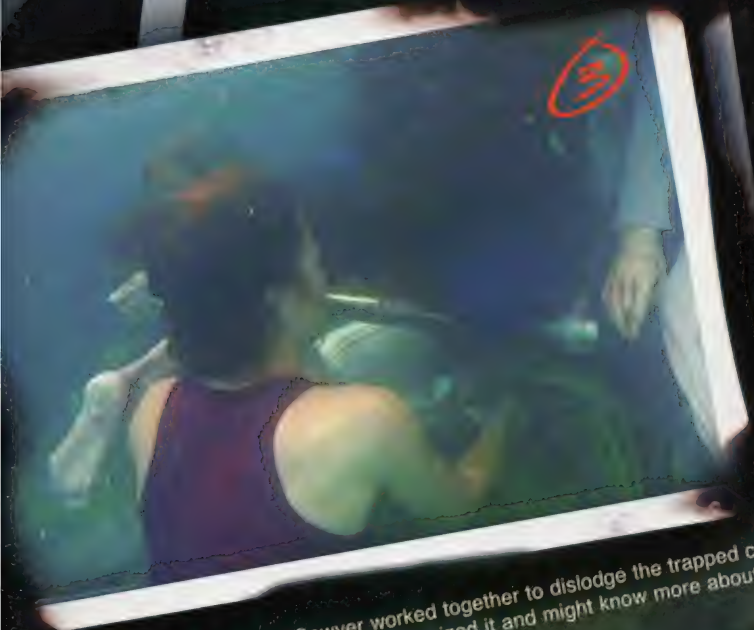
...with a curious-looking silver case underneath them.



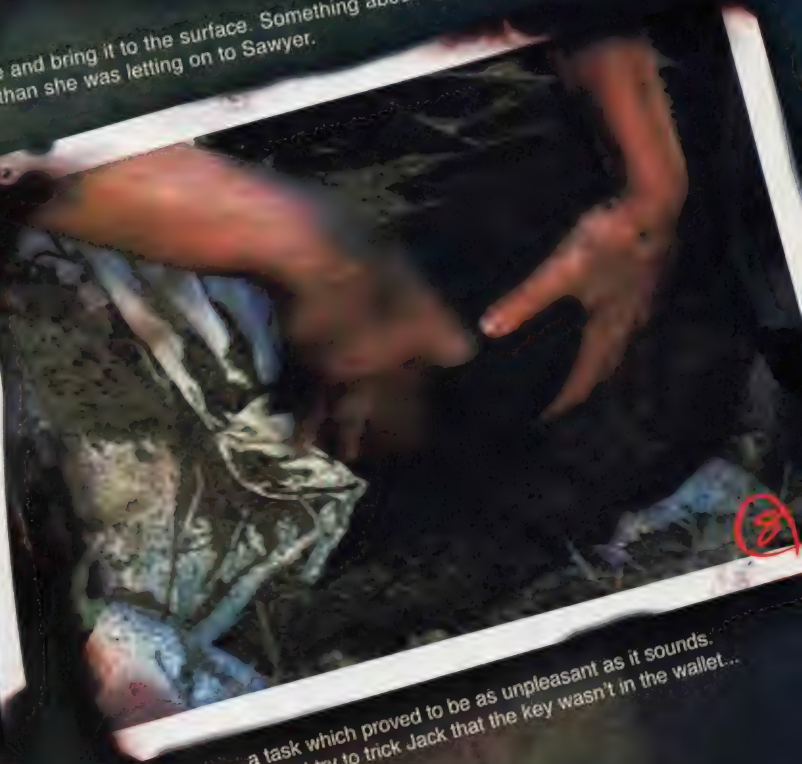
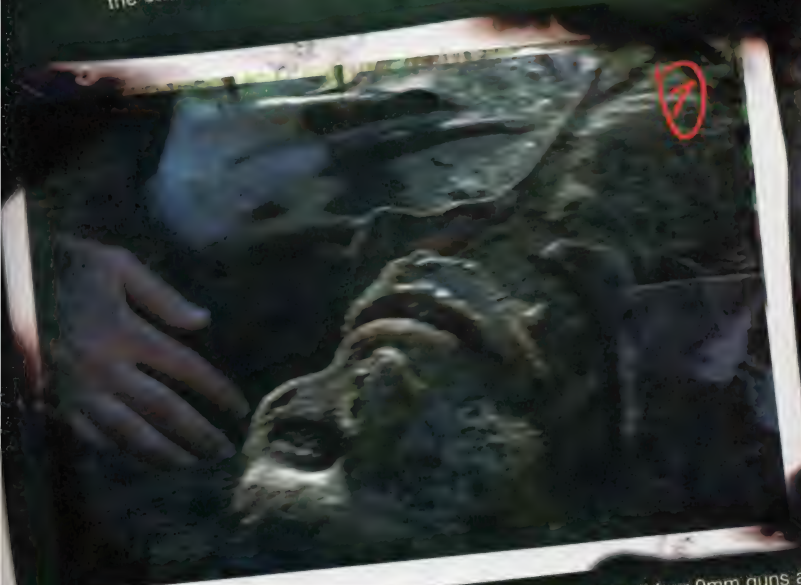
After willingly letting Sawyer have the case, Kate fought him to get it back, but failed. His interest piqued, Sawyer tried desperately to smash it open...



...but as Sawyer dropped the case from a high tree in an attempt to break the lock, Kate grabbed the case from the ground and fled to find Jack.

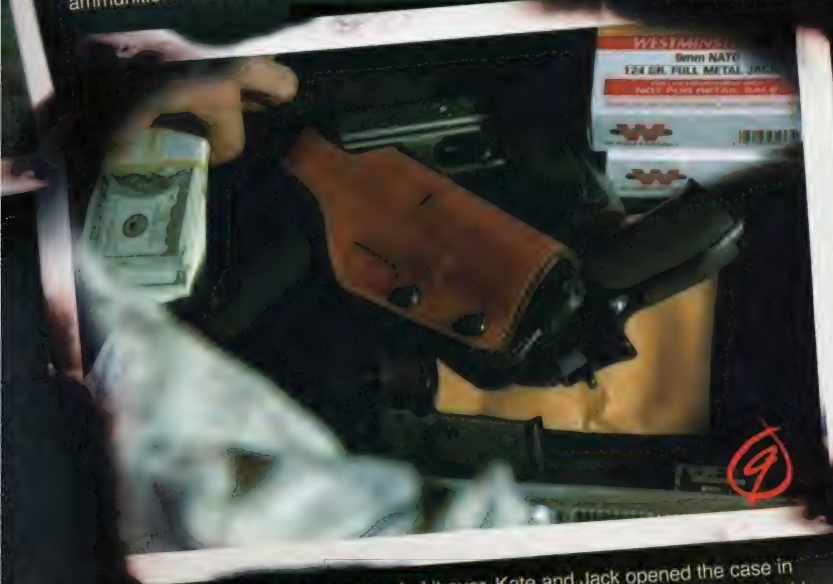


For once, Kate and Sawyer worked together to dislodge the trapped case and bring it to the surface. Something about Kate's reaction to the case suggested that she recognized it and might know more about it than she was letting on to Sawyer.



...a task which proved to be as unpleasant as it sounds. Kate did try to trick Jack that the key wasn't in the wallet...

Kate told Jack the case belonged to the Marshal, and it contained four 9mm guns and ammunition. The Marshal kept the key in his wallet, which meant digging up his body...



...as was a small toy plane. Jack realized Kate had gone through all this just to get it. Kate confessed, "It belonged to the man I loved... it belonged to the man I killed..."

...but eventually she handed it over. Kate and Jack opened the case in...
...the covers, and sure enough, guns and ammo were inside...

THE OTHERS



▼ Jean Higgins celebrates *Lost*'s success at the Emmy Awards with fellow cast and crew members



We have our own 'Others' to investigate – the production team of *Lost*. Producer **JEAN HIGGINS** talks exclusively about her essential role on the show, then, **DAMON LINDELOF** answers some of your burning questions in *Quarantine & Analysis*...

Words: Bryan Cairns

Looking at your past series, you've worked on *Line of Fire*, *The Fugitive*, *West Wing*... It is safe to say you know a lot about great drama. Is that the first element that jumped out about the *Lost* script for you?

Completely. Well, when I joined up, there was no script. It was a concept.

So what was outlined which made this series irresistible to work on?

A group of people surviving a plane crash on a tropical island that was specifically not going to be *Gilligan's Island*.

That is a pretty broad term...

Yes, but you have to look at the possibilities of where it can go. I always look at what I am going to do [with it] if the opportunity exists. Talking with J.J. very briefly and later meeting Damon, it quickly became apparent there was going to be a lot more to this. That is very appealing to me because there are levels here. The kids can watch it to get a great adventure, adults can watch it and there are issues. It is rare for a TV show to operate on multiple levels.

Even before the pilot aired, there was plenty of positive word-of-mouth...

Yeah, usually, the buzz comes out of the film world first as people will start talking about it – "Oh man, there is this show with the most incredible dailies." It is sort of an underground swell from there.

For anyone who looks at credits, there are quite a few producers listed on the show. How are your duties divided up? Do they overlap?

To a degree. A lot of the producers are actually writers too. Out here, I have Jack Bender who is one of the Executive Producers. We sort of consider ourselves the Hawaiian partners. This year, we added Stephen Williams as a Producer/Director. Stephen gave us a couple of episodes last year and seemed to fit in. It is not just a job, it is a lifestyle out here. It is pretty much 24/7. You want people who can shoulder the harness with you.

JEAN GREENWALD



Do you ever get a script and think, "How are we ever going to pull this off?"

Every script I get, my reaction as I sit down is, "That is great... how the hell are we going to do this?" And I will tell you that happens with every episode because they are so good and think so big! We sit down, start talking, and we figure out how to do it. If we weren't pushing the envelope every single week, we wouldn't have the show we do.

What were some of the other challenges last season?

Definitely the finale. There was a lot of water work at night. Hawaii is not a place that is conducive to water work – it is the Pacific Ocean and can be extremely rough and the current can be very strong out here. On any given day, the surf and the current can change anywhere on the island. We always have to have three alternatives in place. A lot of it is scheduling because the size and scope of the shows are so large and we only have eight dates to shoot each episode.

"The kids can watch it to get a great adventure, adults can watch it and there are issues. It is rare for a TV show to operate on multiple levels."

How far into the water did you go for that raft sequence?

On that particular one, we were about a half a mile off shore. At that place, we were right over a reef so it was probably 14 feet deep.

Harold Perrineau told *Lost Magazine* last issue that he can't swim...

True! The terror in Harold's eyes was absolutely real. To his credit, Harold is one of the nicest guys. He just jumped in and did it. Harold is an actor's actor. He is great. Josh had to do all the swimming with blue jeans on. Those really drag you down. The poor guy was exhausted!

Is there anything last season you regret not using more?

We are always trying to find and explore new areas of the island. The frustration is, being a television show, we have to do it in a certain period of time that is faster/shorter than a feature film. There are areas of the island that we are dying to use. Some of it is just a question of getting there.



BODY OF WORK

JEAN HIGGINS discusses the actors' embracing *Lost*'s physical aspects...

"They do as much as we will let them. We will always stop short of it becoming unsafe. Evangeline would do everything if we let her [laughs]! I say, 'But if you climbed a tree, accidentally fell out, you wouldn't be able to shoot the shot.' It is a very physical show and most of the actors would like to do more."





SIXTH SENSE

JEAN HIGGINS explains she had an intuition *Lost* was going to be a hit...

"Well, I knew it going in. Nobody really wanted to believe me. They had a little bit more trepidation, but I looked at my husband and said, 'We are going to become the new version of bi-coastal. Are you up for a minimum of three years of this?' And that was before I started shooting the pilot."

Quite a few guest directors tackle *Lost*. Do you have any words of wisdom before they land on the game field?

It is always a process getting visiting directors up to speed. I usually call them before they come out and say, "Okay, this is what it is like shooting our show. These are the kinds of clothes you need to bring and what the climate is like. And by the way, what my actors look like in front of the camera compared to the crew, me, and you.... we all look worse behind it [laughs]!"

The sand is soft and my crew have legs of iron. If you do a night shot, lighting the jungle is not the same as, "Lets go shoot at night at an intersection." Just making rain in the jungle where it rains the degree you want it too is a challenge. You can end up being up to your ankles in mud.

How much does weather affect filming?

Interestingly enough, very little. Last year, I changed the schedule twice for weather days. This year, I have done it once because Hurricane Kenneth was supposed to be right off the coast. Normally if it rains, we keep shooting anyway.

With the introduction of the tail-section survivors, *Lost* has multiple storylines this season instead of one island mystery and the flashbacks...

Yes, and it has brought more to the show. It has enriched it. With those two groups of people meeting up, it provides a whole new arena for conflict. It really does nothing but add to the show.

So far, season two's big reveal has been the hatch. Was it an ordeal coming up with the look for its interior?

The hatch went through a number of permutations as it was being built. There were a lot of discussions, a couple of redoes, and some alterations as it was so critical as to: "Where did it come from?" "Who built it?" "Why did it look this way?"

There have been some casualties on the island, namely Boone and Shannon. Does it take a toll on you doing those scenes?

Oh yeah, because you've grown to love those people. It is very real. Shooting Shannon's death recently was hard. The crew is very respectful. They give them their space.

Those scenes do pack an emotional punch...

They do and our show is about surviving on an island with very little. Those kind of things happen. If we were ever to take the edge off the fact that they are survivors and working at surviving, we lose the nucleus of the show. These people are discovering not only where they are, but who they are.

Are there certain aspects that make episodes favorites of yours?

Sometimes it is a favorite because of what we have managed to pull off – like faking Iraq in Honolulu. Sometimes it is because of the performances like when we hung Dominic [in episode #109, *All The Best Cowboys Have Daddy Issues*] – it was a killer and stunning moment. Sometimes it is just joy. Jack [Bender] and I were worried about the Sawyer/Kate plunge pool episode only because we thought it was lighter fare. We were delighted it came off so well and was so well received. It was one of the higher rated episodes.

"Every script I get, my reaction as I sit down is, 'That is great... how the hell are we going to do this?' But if we weren't pushing the envelope every single week, we wouldn't have the show we do."



JEAN & J.J.

Lost Producer JEAN HIGGINS on working with J.J. Abrams...

"What can I say? The guy is a genius and incredibly fun. J.J. can cut right to the chase which makes life wonderful. He's been off doing *Mission Impossible 3* so I miss him terribly. His influence, joie de vie, and intelligence are great to be around. He's very uplifting."

"Hawaii is not a place that is conducive to water work - it is the Pacific Ocean and can be extremely rough and the current can be very strong out here."

Is there a character you look forward to seeing on the screen?

That would be putting me in the hot seat because it is really like having 16 children [laughs]! Sometimes I feel like the old lady who lives in the shoe! They are all wonderful, and the casting is so distinct.

Is it a task ensuring that all the characters get their fair share of time in the spotlight?

It truly is an ensemble cast. Because they were in the pilot, all the actors understood that from the beginning. The actors coming in are finding out how it is although they've been working their rear ends off on the catch-up shows. They are due for a well-deserved rest. I think it makes for a great lifestyle for the actors. They will come in, work hard on one episode, have some additional scenes in other episodes, and then there will be time when they actually get time off and have a life.

How about you? It is 7:30 am and you are at the office already...

My days run 5:30am or 6:00am to 10pm. It is hard on my 16-year-old son but if you have a great family life, you have a support system. They understand what you are doing and this show is one in a million.

A lot of mysteries are building. We have the 'monster', you've opened the hatch, the Others, and those darn numbers... is there a pressure to deliver a payoff for those questions?

Definitely. We all feel the pressure. The trick is the old film adage of "Leave them wanting more." While we do answer some of the mysteries and Damon is going down that line, what I love is you open one door and find that another now needs opening.


Lost won six Emmys including Outstanding Drama Series and Outstanding Directing. Was that the icing on the cake?

Nominated for 12, won six. It felt fabulous. Affirmation. It was amazing because it was like someone was saying, "What you are doing is right." It was nice to have the recognition especially given the competition, which were all wonderful shows, and especially since early on, some people were saying, "Oh, it is a bunch of people on an island. That could never last."

In general, what can viewers expect in the second half of the season?

I can tell you it is going to be big, interesting, and the finale is probably going to blow out the one last year...

So you already know how it will end?

Ha! Ha! I can't say, and if I did, I would have to kill you... 





QUARANTINE & ANALYSIS

>: 4 8 15 16 23 42
>: EXECUTE

Being *Lost*'s Co-Creator/Executive Producer, DAMON LINDELOF is always hustling here there and everywhere. However, with the power of our 'Others' section, every issue we will be trapping Damon into a hatch of our own... until he's answered eight quick-fire questions sent in by you guys. Other than this, and the numbers, this terminal should not be used for anything else...

>:I



Q Just finished reading issue #1 of *Lost Magazine* – loved your interview inside it. What's it like having a magazine dedicated to your show?

(Nathan Johnson, Oregon, USA)

A It's incredibly trippy... especially to see it there on a newsstand. But again, it doesn't really feel like "my" show... *Lost* has become its own living, breathing thing... something the FANS can claim equal ownership in. I really feel the magazine is just as much theirs as it is ours.

Q Are you planning on killing any other characters off before the season two finale? If so, any hints on what might happen? (as in, will the Others, 'monster', etc, be involved?)

(J. Davis, Oakland, USA)

A Seriously. No way am I answering any finale questions. Last year around this time, stuff started getting spoiled. And Carlton and I are observing a strict "no comment" policy as it relates to character deaths.

Q Are the different lines around the circumference of the Dharma logo important? They kinda look like they might be some kind of code/numerical reference – maybe the numbers? Am I onto something? And will we find more bunkers/symbols that are similar to the Arrow and Swan ones that we have found already?

(Christine Townsend, Sydenham, UK)

A The lines are not insignificant at ALL... but don't have anything to do with numbers. Perhaps if you were to break them down to their simplest elements, you'd find the significance. And more bunkers/symbols? Well, gosh... Candle DID say there were more stations. How many was it again? And I'm not even sure the 'arrow' is an official station... looked more like a storage locker to me. If I had to guess, I'd think there'd be SEVERAL arrows scattered across the island, but they're probably just bunkers.

Q Do you guys watch a lot of Asian horror films? I ask because the tone of the frights in *Lost* seems influenced by this genre (Jack's father standing by the shore, the vision of Walt, etc)...

(Sean Flynn, Ohio, USA)

A We've seen the biggies – *Ringu* and *Ju-on* – but that imagery was more inspired by what Stanley Kubrick did in *The Shining* than anything else.

Q Was Ethan an Other? Was Goodwin an Other? Are the children Others? Are the whispers the Others? Or are these all 'misdirection' techniques and actually we have yet to witness the Others?

(Sophie Mitchell, Texas, USA)

A I think the question you're really asking here is – "What IS an 'Other' exactly?"... and therein, dear friends, is the RUB. There are indeed other people on the island. But did Ethan KNOW Goodwin? Do they all live in the same place? How many of them are there? So I know you're gonna hate me for this, but... stay tuned!

Q Is the 'monster' related to the 'sickness' that keeps being referred to? Will the 'monster' feature significantly in the season two finale?

(Rich Patrick, New York, USA)

A Oh, brother... no way am I getting near that one!

Q What are you most pleased about with how season two has developed so far?

(Kat Williams, Oxford, UK)

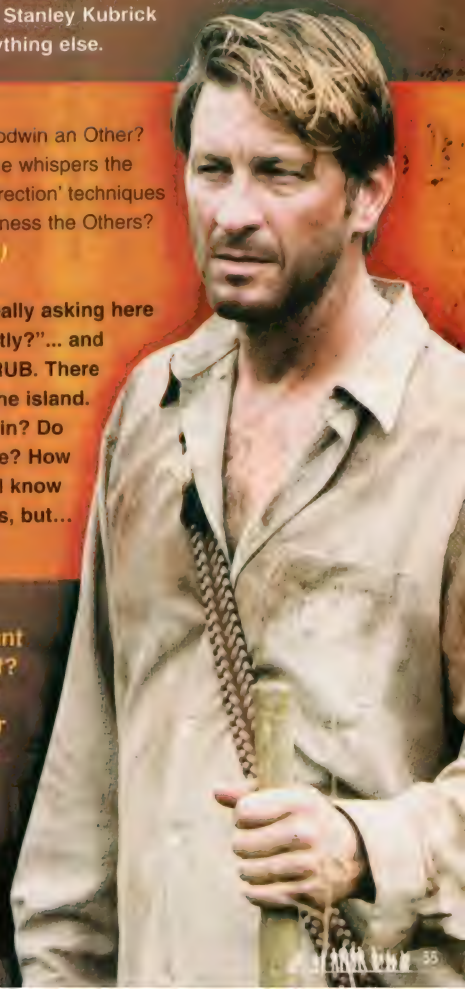
A I don't know where to start – I think what I love most is the show's ability to change gears so handily and still stay focused on the characters. I think it's really interesting what fans/viewers are talking about after a given episode and the show as a whole. We're really pleased with how the new characters (Ana Lucia, Eko and Libby) are integrating into the regular cast and all the new conflicts that are cropping up... it really makes the show feel like it's evolving. I know some of the criticism out there is that the show moves too slow and feels repetitive at times, but we think season two is really pushing the plot and relationships forward at a pace that's just right – people want MORE without being confused by large doses of intricate mythology.

Why did you choose for Mr. Eko to be the one who 'stands down' the 'monster'?

(Paul Cancea, New Eatham, UK)

In case you forgot, Locke 'stood down' the monster way back in *Walkabout*. We just wanted to actually *show* it this time!

Got a question you want to ask Damon Lindelof? No problem. We'll be sealing him behind our hatch door for another eight interrogations next issue. Email the 'Quarantine & Analysis' section at: voices@titanemail.com

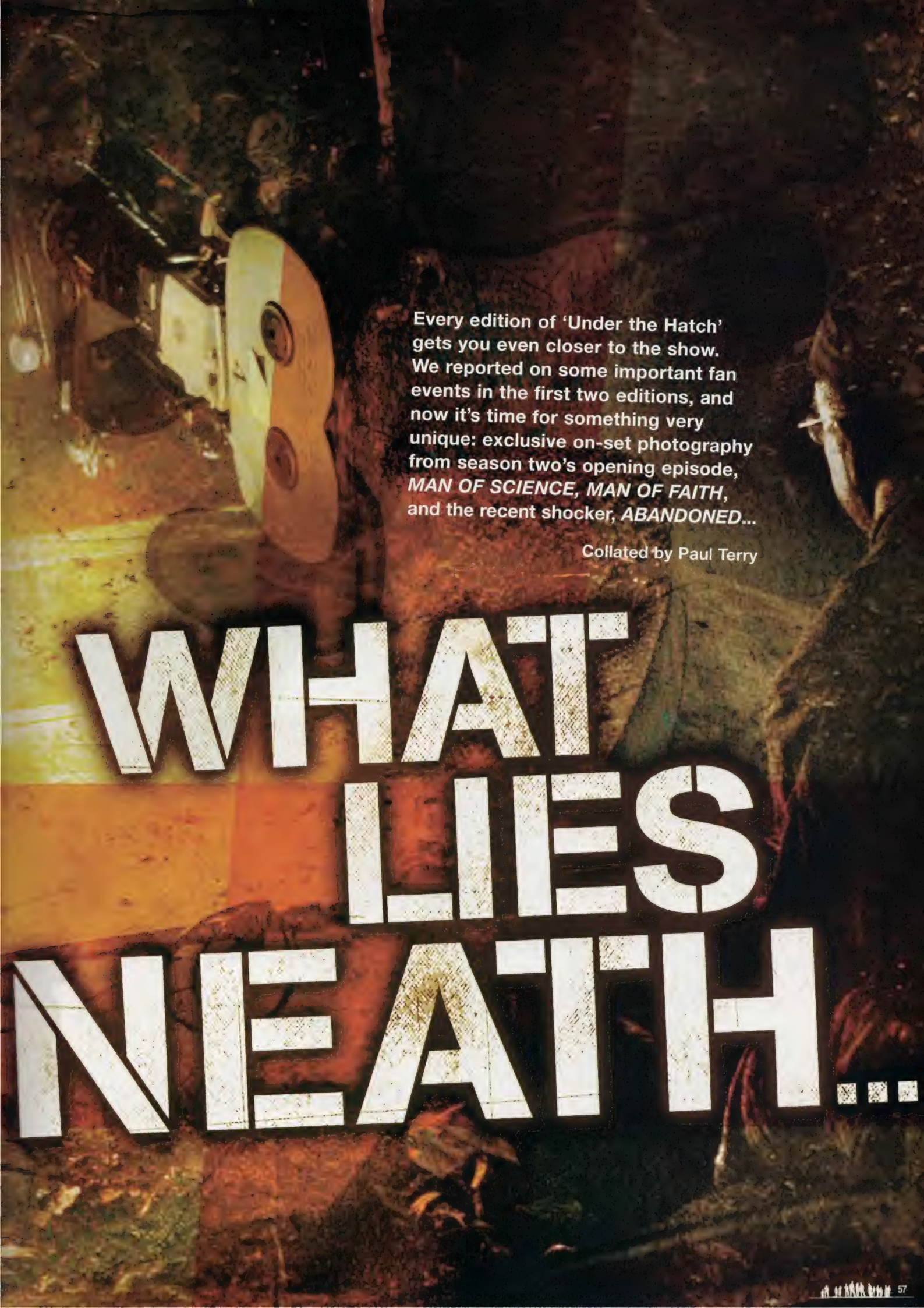


**UNDER
THE
MATCH**



BIE

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88.88.88.88
L O S T
J. BENDER
M. BONVILLAIN A.S.C.



Every edition of 'Under the Hatch' gets you even closer to the show. We reported on some important fan events in the first two editions, and now it's time for something very unique: exclusive on-set photography from season two's opening episode, *MAN OF SCIENCE, MAN OF FAITH*, and the recent shocker, *ABANDONED*...

Collated by Paul Terry

WHAT LIES NEATH...

MAN OF FAITH



▲ Terry O'Quinn (Locke) and Evangeline Lilly (Kate) rehearse the scene before Kate begins her descent into the shaft...

Man of Science, Man of Faith's crew get ready for a take, as does Terry O'Quinn, Evangeline Lilly and Jorge Garcia (Hurley)..



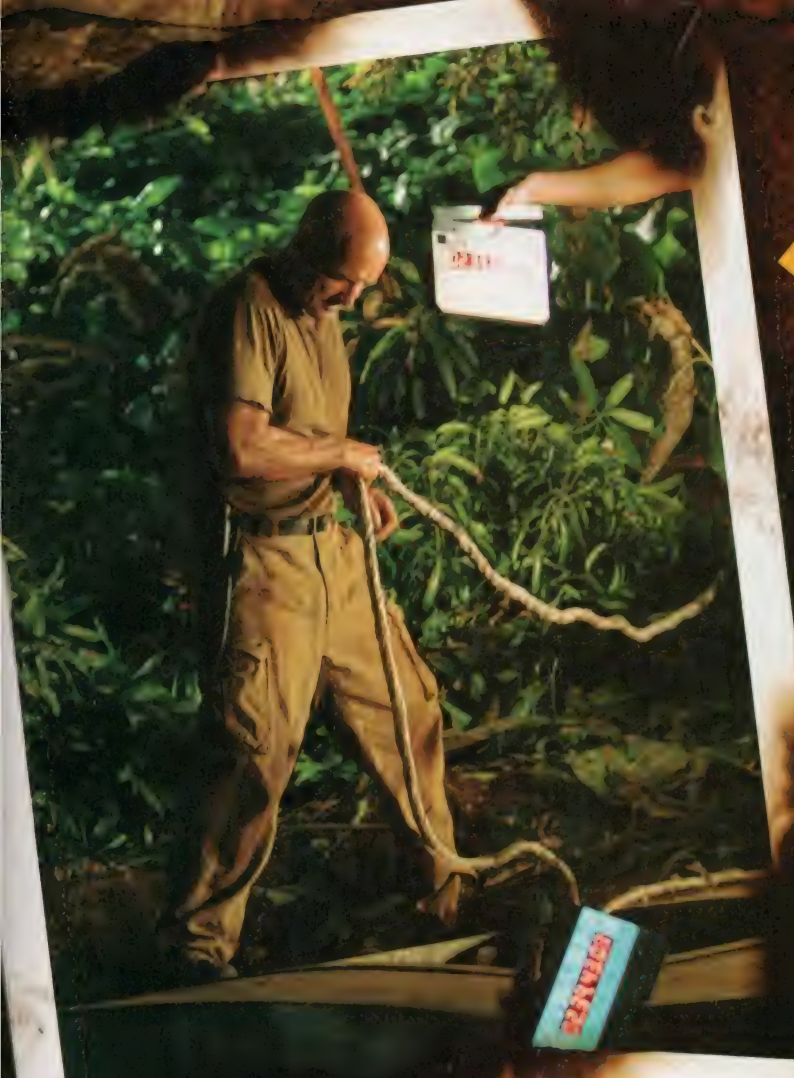
WHAT LIES BENEATH...

With Kate trapped at the bottom of the hatch shaft, it's time for Locke (Terry O'Quinn) to get ready for a descent of his own...



Smoke machines accentuate the ominous mood for this shot of 'Man of Faith' Locke (Terry O'Quinn)...

Matthew Fox (Jack) and Evangeline Lilly (Kate) get themselves ready for a take, as *Team Lost* checks the depth of field and camera position for the shot...



UNDER THE MATCH

Steve LaPorte (Head of Make-up Department) and Christine Lillo (Additional Make-up Artist) get Maggie Grace (Shannon) ready for her 'going out with a bang' death scene...



Head of Make-up Department Steve LaPorte takes a well-deserved break as Naveen Andrews (Sayid) and Maggie Grace (Shannon) prepare for Shannon's shocking exit...



WHAT
LIES
NEATH...



As *Abandoned* is such an emotionally-charged episode, Naveen Andrews (Sayid) and Maggie Grace (Shannon) pause for a much-needed coffee break...

Is that mud... or Mocha on their cheeks? Naveen Andrews (Sayid) and Maggie Grace (Shannon) prepare to tackle *Abandoned's* rain-soaked sequence with some 'war paint'...

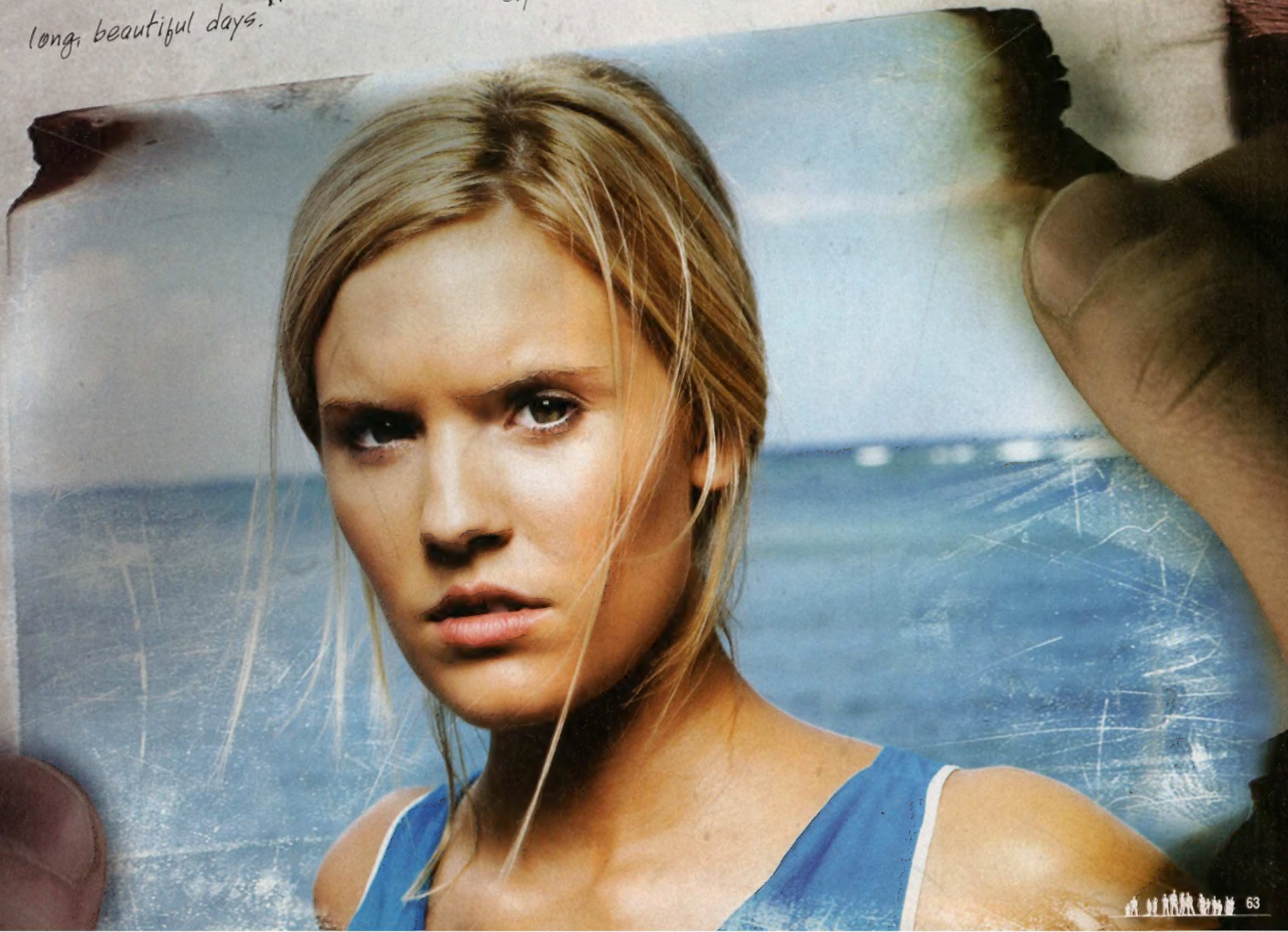


DEAR DIARY

"It's been the best year and a half of my life..."

"It's been the best year and a half of my life and professionally couldn't have been a better situation. It's such a different lifestyle and it's so much slower. It's hard not to just be grateful everyday to live there. It sounds silly, but waking up everyday and seeing it all [is incredible]. I remember the first day I saw Kualoa I was misty eyed because it certainly looks pretty amazing on the screen but when you are there, you feel swallowed up by this gorgeous valley and you can see the ocean and the ridges. That was a really, really great day, our first day there. There have also been some amazing sunsets on the beach when the cast was shooting, especially when we were back at Moku'eia Beach Park. It was quite a beautiful view. It's hard to be stressed out there. It's such a calming place... long, beautiful days."

(Special thanks to Maggie Grace, who was speaking with Tara DiLullo)



BLACK BOX



FLIGHT RECORDER



**“CHARLIE’S BODY IS INERT...
HIS LIPS ARE BLUE...”**

*Lost Magazine's Black Box Recorder is full of exclusive script extracts and behind-the-scene photography – showing how the writers' words became a reality. Season one's *All The Best Cowboys Have Daddy Issues* is regarded as a fan-favorite episode, full of incredible twists and turns, including the heart-stopping moment when Charlie is revealed to be... “Hanging – with a noose wrapped around his neck! And a ratty cloth blindfold covering his eyes! Kate screams!”*

KATE SCREAMS!

And before we can take in the full HORROR of all of this, THANK GOD --

Jack is here.

He wraps his arms around Charlie's legs, pushing him up to get some slack on the rope, allowing him to breathe -



JACK
You have to cut the noose!

Kate pulls out one of Locke's knives, but -

KATE
- I can't reach it -

Jack checks for vital signs - but Charlie's body is inert, limp, his eyes are shut - his lips are blue -

JACK (CONT' D)

He's not breathing...

- and a look of dread plays across Kate's face

- an uncontrollable emotional response to the blunt truth staring her in the eye -

- Charlie is dead.



Jack breathes into Charlie's mouth again - nothing - He resumes compressions -

JACK (CONT' D)

Come on... come on...

- and Kate breaks into sobs beside him -

JACK (CONT' D)

Come on -- Breathe... COME ON!

- Kate struggles to choke back her tears

KATE
He's... He's not -



SILENCE.

And we just sit here for an excruciatingly long moment. Long enough to know in our hearts...

Charlie is gone.

AND WE COME BACK IN CLOSE as --

Kate gently puts her hand on Jack's shoulder --

KATE (CONT' D)

Jack...

JACK'S EYES -- DEFEAT. SORROW FAILURE.



- Charlie shoots up with a GASP, taking his first breath in minutes.

- Jack turns to look at her and Charlie - battered, and still gasping but alive - Kate smiles through her tears -

- and so does Jack, out of breath, heart and mind racing, finally allowing himself a moment of joy after this ordeal...

...and off the three, joined in this moment of victory - however dark the context of it may be...

CUT TO BLACK: